

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Thursday 12 January 2012 – Morning

Time: 2 hours 15 minutes

Paper Reference

6ET01/01

You must have:

Source Booklet

Set texts (clean copies only)



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.
- You must answer **three** questions, **one** from Section A, **one** from Section B and **one** from Section C.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 100.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Quality of written communication will be taken into account in the marking of your answers. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling.

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

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PEARSON

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(Total for Question 1 = 20 marks)



(c) Theme is an important aspect of prose.

In prose, themes are explored in different ways. Using your knowledge of prose, discuss what strike you as being the important themes in this extract and the ways in which they are developed.

(AO1 = 5, AO2 = 5)

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(Total for Question 2 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS



SECTION B: POETRY

Answer ONE question from this section.

3 Home

Either:

- (a) 'Poems about home can seem to be about surviving it.'

Compare and contrast the ways in which home is presented in **at least two** poems, in the light of this statement.

Or:

- (b) 'Poets who make effective use of contrast are often the most successful because they better emphasise what makes home so important.'

Using **one** of the following poems as a starting point, compare and contrast how poets make use of contrast in writing about home in **at least one other** poem.

Either Louis MacNeice *House on a Cliff* (Here to Eternity)

Or Charles Lamb *The Old Familiar Faces* (Oxford Anthology of English Poetry)

Or Gwendolyn Brooks *The Ballad of Rudolph Reed* (The Rattle Bag)

(AO1 = 15, AO2 = 5, AO3 = 20)

(Total for Question 3 = 40 marks)



4 Land

Either:

- (a) 'Poems about land can seem terribly innocent, or even naive.'

Compare and contrast **at least two** poems in the light of this statement.

Or:

- (b) 'Poems about land often appear to have an obsessive concern with searching after some larger truth.'

Using **one** of the following poems as a starting point, compare and contrast how poets present land in **at least one other** poem.

Either Walt Whitman *This Compost* (Here to Eternity)

Or Matthew Arnold *Dover Beach* (Oxford Anthology of English Poetry)

Or Robert Frost *Desert Places* (The Rattle Bag)

(AO1 = 15, AO2 = 5, AO3 = 20)

(Total for Question 4 = 40 marks)

5 Work

Either:

- (a) 'Work makes life more bearable.'

Compare and contrast **at least two** poems in the light of this statement.

Or:

- (b) 'Poets can seem to suggest that work which involves physical exertion is the best and most honest kind.'

Using **one** of the following poems as a starting point, compare and contrast how poets present work in **at least one other** poem.

Either A B ('Banjo') Paterson *Shearing at Castlereagh* (Here to Eternity)

Or Seamus Heaney *The Forge* (Oxford Anthology of English Poetry)

Or Wallace Stevens *Ploughing on Sunday* (The Rattle Bag)

(AO1 = 15, AO2 = 5, AO3 = 20)

(Total for Question 5 = 40 marks)



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TOTAL FOR SECTION B = 40 MARKS



SECTION C: PROSE

Answer ONE question from this section.

- 6 *Jane Eyre* (Penguin Classics) and **either** *Wide Sargasso Sea* (Penguin Modern Classics) **or** *The Magic Toyshop* (Virago)

Either:

- (a) 'The main interest of this novel is to be found in its male characters.'

Explore the methods which writers use to present their characters.

In your response, you should focus on *Jane Eyre* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

Or:

- (b) 'The narrative is primarily striking due to the strength of the main characters' voices.'

Using *Jane Eyre* page 517 as your starting point, **from** 'Reader, I married him.' **to** 'You have not quite forgotten little Adele, have you, reader?' on page 518, explore the ways in which writers create narrative voice.

In your response, you should focus on *Jane Eyre* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 6 = 40 marks)



7 *Brighton Rock* (Vintage) and **either** *Lies of Silence* (Vintage) **or** *A Clockwork Orange* (Penguin)

Either:

- (a) 'What makes this text interesting is its vivid depiction of the criminal mind.'

Explore the methods which writers use to depict the criminal mind.

In your response, you should focus on *Brighton Rock* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

Or:

- (b) 'The effective use of imagery and symbolism is at the heart of the novel's success.'

Using *Brighton Rock* page 49 as your starting point, **from** "'Come here," the Boy said' **to** "'It's full," she said, with disappointment.' on page 51, explore the ways in which writers use imagery and symbolism to create interest for the reader.

In your response, you should focus on *Brighton Rock* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 7 = 40 marks)



8 *Pride and Prejudice* (Penguin Classics) and **either** *The French Lieutenant's Woman* (Vintage) **or** *The Yellow Wallpaper* (Virago)

Either:

- (a) 'Austen's success lies in her ability to make her narrative seem timeless.'

Explore the methods by which writers make their novels seem timeless.

In your response, you should focus on *Pride and Prejudice* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

Or:

- (b) 'This text is so rooted in the female world that only a woman could derive any pleasure from it.'

Using *Pride and Prejudice* page 35 (chapter 8) as your starting point, **from** 'At five o'clock the two ladies retired to dress,' **to** "'But it must very materially lessen their chance of marrying men of any consideration in the world,'" replied Darcy.' on page 37, explore the methods writers use to develop narratives which appeal either to specific or broader audiences.

In your response, you should focus on *Pride and Prejudice* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 8 = 40 marks)



9 ***Wuthering Heights*** (Penguin Classics) and **either** *The Scarlet Letter* (Oxford World's Classics) **or** *The Color Purple* (Phoenix)

Either:

(a) 'The main problem with this tale is that it gives us no-one to like.'

Explore the methods writers use to present characters whom we may like or dis-like.

In your response, you should focus on *Wuthering Heights* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

Or:

(b) 'The development of the theme of fate creates most of the narrative interest here.'

Using *Wuthering Heights* page 158 as your starting point, **from** 'Gimmerton chapel bells were still ringing;' **to** "'You never harmed me in your life. Nay, if you nurse anger, that will be worse to remember than my harsh words! Won't you come here again? Do!'" on page 161, explore the ways in which the theme of fate is developed to create interest for the reader.

In your response, you should focus on *Wuthering Heights* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 9 = 40 marks)



10 *Howards End* (Penguin) and **either** *The Remains of the Day* (Faber and Faber) **or** *The Shooting Party* (Penguin)

Either:

(a) 'This novel is concerned with endings rather than beginnings.'

Explore the methods writers use to present endings and beginnings.

In your response, you should focus on *Howards End* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

Or:

(b) 'The creation of irony and ironic situations is the greatest strength of this novel!'

Using *Howards End* page 15 as your starting point, **from** 'The wind was in their faces down the station road,' **to** 'He sounded as if he was talking to a porter, and, certain that he had deceived her at the station, she too grew angry.' on page 16, explore how writers develop irony and ironic situations to create interest for the reader.

In your response, you should focus on *Howards End* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 10 = 40 marks)



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TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 100 MARKS



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Unit 6ET01/01 focuses on the Assessment Objectives AO1, AO2 and AO3 listed below:

Assessment Objectives	AO%
AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	40
AO2 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	40
AO3 Explore connections and comparisons between different literary texts, informed by interpretations of other readers	20



Edexcel GCE

English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Thursday 12 January 2012 – Morning

Source Booklet

Paper Reference

6ET01/01

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SECTION A: UNSEEN POETRY OR PROSE

Material for Question 1.

TEXT A

How to Leave the World that Worships *should*

by Ros Barber

Let faxes butter-curl on dusty shelves.
Let junkmail build its castles in the hush
of other people's halls. Let deadlines burst
and flash like glorious fireworks somewhere else.
As hours go softly by, let others curse 5
the roads where distant drivers queue like sheep.
Let e-mails fly like panicked, tiny birds.
Let phones, unanswered, ring themselves to sleep.

Above, the sky unrolls its telegram,
immense and wordless, simply understood: 10
you've made your mark like birdtracks in the sand -
now make the air in your lungs your livelihood.
See how each wave arrives at last to heave
itself upon the beach and vanish. Breathe.

Seaside Sonnets

from the *Herne Bay* sonnets.
Published in *Material* (Anvil 2008).
Also available on the *Oxfam Lifelines 2* CD.

Material for Question 2.

TEXT B

In this extract, Dr Coutras is visiting the isolated home of Strickland, who is living on an island in the South Pacific. Strickland has the fatal disease leprosy. 'Ata' is Strickland's native partner.

Everywhere was desolation. The bush was encroaching, and it looked as though very soon the primeval forest would regain possession of that strip of land which had been snatched from it at the cost of so much labour. He had the sensation that here was the abode of pain. As he approached the house he was struck by the unearthly silence, and at first he thought it was deserted. Then he saw Ata. She was sitting on her haunches in the lean-to that served her as kitchen, watching some mess cooking in a pot. Near her a small boy was playing silently in the dirt. She did not smile when she saw him. 5

"I have come to see Strickland", he said.

"I will go and tell him."

She went to the house, ascended the few steps that led to the veranda and entered. 10
Dr Coutras followed her, but waited outside in obedience to her gesture. As she opened the door he smelt the sickly sweet smell which makes the neighbourhood of the leper nauseous. He heard her speak, and then he heard Strickland's answer, but he did not recognise the voice. It had become hoarse and indistinct. Dr Coutras raised his eyebrows. He judged that the disease had already attacked the vocal cords. Then Ata came out again. 15

"He will not see you. You must go away."

Dr Coutras insisted, but she would not let him pass. Dr Coutras shrugged his shoulders, and after a moment's reflection turned away. She walked with him. He felt that she too wanted to be rid of him.

"Is there nothing I can do at all?" he asked. 20

"You can send him some paints", she said. "There is nothing else he wants."

"Can he paint still?"

"He is painting the walls of the house."

"This is a terrible life for you, my poor child."

Then at last she smiled, and there was in her eyes a look of superhuman love. Dr Coutras was startled by it, and amazed. And he was awed. He found nothing to say. 25

"He is my man", she said.

"Where is your other child?", he asked. "When I was here last you had two."

"Yes; it died. We buried it under the mango."

W. Somerset Maugham *The Moon and Sixpence* (Penguin; 1971).

SECTION B: POETRY

Selections from *Here to Eternity* (ed. A Motion)

Poet	Poem title	Page number
Home		
Edward Thomas	The New House	31
Matthew Sweeney	The House	31
Gerard Manley Hopkins	The Candle Indoors	34
Ian Hamilton Finlay	Orkney Interior	34
W B Yeats	<i>from</i> Meditations in Time of Civil War	36
Samuel Taylor Coleridge	Frost at Midnight	38
Philip Larkin	Home is so Sad	42
Charlotte Mew	Rooms	43
Emily Dickinson	'Sweet-safe-Houses'	43
Robert Minhinnick	The House	44
Robert Frost	The Hill Wife	45
Robert Browning	Love in a Life	48
Alfred, Lord Tennyson	<i>from</i> In Memoriam	48
Louis MacNeice	House on a Cliff	52
Derek Walcott	Ruins of a Great House	53
Christina Rossetti	At Home	54
Land		
William Wordsworth	<i>from</i> The Prelude, Book I (1805)	85
Dylan Thomas	Poem in October	88
Patrick Kavanagh	Epic	90
W R Rodgers	Field Day	91
Miriam Waddington	Popular Geography	92
Norman MacCaig	Summer Farm	93
Robert Browning	Home-thoughts from Abroad	95
Elizabeth Barrett Browning	<i>from</i> Aurora Leigh, Book I	95
Ivor Gurney	Cotswold Ways	97
Michael Longley	Landscape	98
Hugh MacDiarmid	<i>from</i> On a Raised Beach	99
Walt Whitman	This Compost	100
Edward Thomas	Digging	102
Christopher Reid	Men against Trees	105
Stanley Kunitz	The War against the Trees	105
Thomas Hardy	Overlooking the River Stour	106
R S Thomas	Welsh Landscape	109

Work

U A Fanthorpe	You will be hearing from us shortly	117
Elaine Feinstein	Father	119
Elma Mitchell	Thoughts After Ruskin	121
Rita Dove	The Great Palaces of Versailles	123
William Wordsworth	The Solitary Reaper	124
Molly Holden	Photograph of Haymaker, 1890	125
Gillian Clarke	Hay-making	126
A B ('Banjo') Paterson	Shearing at Castlereagh	130
Allen Ginsberg	The Bricklayer's Lunch Hour	131
Ruth Padel	Builders	132
William Blake	The Chimney Sweeper	138
Tony Harrison	Working	139
C H Sisson	Money	143
Philip Larkin	Toads	145
Simon Armitage	CV	149
R S Thomas	Iago Prytherch	151
Benjamin Zephaniah	It's Work	154

Selections from *The Oxford Anthology of English Poetry Volume II: Blake to Heaney* (ed. J Wain)

Poet	Poem title	Page number
Home		
William Blake	Infant Joy	4
Samuel Rogers	A Wish	28
Charles Lamb	The Old Familiar Faces	139
Thomas Hood	I Remember, I Remember	300
William Barnes	The Wife A-Lost	322
William Barnes	The Wind at the Door	323
Alfred, Lord Tennyson	Mariana	366
Coventry Patmore	The Toys	459
Thomas Hardy	The Self-Unseeing	510
Gerard Manley Hopkins	The Candle Indoors	534
W B Yeats	The Lake Isle of Innisfree	569
Walter de la Mare	The Listeners	595
D H Lawrence	End of Another Home Holiday	606
Robert Graves	Parent to Children	655
George Barker	To My Mother	711
Elizabeth Jennings	One Flesh	734
Land		
William Wordsworth	<i>from</i> The Prelude	64
John Clare	After Reading in a Letter Proposals for Building a Cottage	248
John Keats	On the Grasshopper and Cricket	252
John Keats	To Autumn	272
Elizabeth Barrett Browning	<i>from</i> Aurora Leigh, Book I: The Sweetness of England	338
Matthew Arnold	Dover Beach	455
Thomas Hardy	Beeny Cliff	519
Rudyard Kipling	The Way Through the Woods	567
Charlotte Mew	The Trees are Down	589
Edward Thomas	As the Team's Head-Brass	603
T S Eliot	<i>from</i> Four Quartets: Little Gidding	632
Louis MacNeice	The Sunlight on the Garden	671
Dylan Thomas	Especially when the October wind	715
Philip Larkin	Going, Going	732
Thom Gunn	On the Move	735
Anne Stevenson	Himalayan Balsam	747

Work

William Blake	The Chimney Sweeper	3
Joanna Baillie	Hay Making	23
William Wordsworth	The Solitary Reaper	63
Samuel Taylor Coleridge	Work Without Hope	127
Gerard Manley Hopkins	Felix Randal	534
A E Housman	The Carpenter's Son	564
W B Yeats	To a Friend Whose Work Has Come to Nothing	571
W B Yeats	A Coat	573
Wilfred Owen	Miners	648
W H Auden	'O lurcher-loving collier, black as night'	693
W H Auden	In Memory of W B Yeats	694
Philip Larkin	Toads	725
Philip Larkin	Toads Revisited	729
Ted Hughes	View of a Pig	741
Ted Hughes	Tractor	742
Seamus Heaney	The Forge	748

Selections from *The Rattle Bag* (ed. S Heaney and T Hughes)

Poet	Poem title	Page number
Home		
e e cummings	'anyone lived in a pretty how town'	35
Norman MacCaig	Aunt Julia	51
Louis MacNeice	Autobiography	53
Thom Gunn	Baby Song	56
Gwendolyn Brooks	The Ballad of Rudolph Reed	62
John Betjeman	Death in Leamington	123
Thomas Hardy	The House of Hospitalities	193
Robert Graves	It Was All Very Tidy	217
Walter de la Mare	John Mouldy	226
Robert Graves	Lollocks	249
John Clare	Mouse's Nest	299
Patrick Kavanagh	'My father played the melodeon'	303
D H Lawrence	Piano	343
Thomas Hardy	The Self-Unseeing	373
W H Auden	The Wanderer	454
Land		
Edward Thomas	'As the team's head-brass flashed out'	42
Thomas Hardy	Beeny Cliff	67
Andrew Marvell	Bermudas	73
Elizabeth Bishop	The Bight	76
Gerard Manley Hopkins	Binsey Poplars	77
Robert Frost	Birches	78
Sylvia Plath	Crossing the Water	117
Robert Frost	Desert Places	125
John Clare	The Flood	156
Emily Dickinson	'How the old Mountains drip with Sunset'	195
Thomas Hardy	In Time of 'The Breaking of Nations'	211
Norman MacCaig	Interruption to a Journey	214
T S Eliot	Landscapes	229
Sylvia Plath	Mushrooms	299
William Wordsworth	Nutting	314
Hugh MacDiarmid	Scotland Small?	365
Robert Frost	Stopping By Woods on a Snowy Evening	407
William Stafford	A Survey	410

Work

Robert Lowell	Alfred Corning Clarke	24
Hugh MacDiarmid	Another Epitaph on an Army of Mercenaries	35
William Carlos Williams	The Artist	37
Philip Larkin	At Grass	45
Charles Causley	Ballad of the Bread Man	64
Anon	The Blacksmiths	82
Anon	The Buffalo Skinners	88
William Blake	The Chimney Sweeper	108
Edward Thomas	Cock-Crow	110
Kenneth Fearing	Dirge	129
Padraic Colum	A Drover	135
A E Housman	Epitaph on an Army of Mercenaries	142
W H Auden	Epitaph on a Tyrant	142
R S Thomas	Lore	253
Walt Whitman	The Ox-Tamer	332
Wallace Stevens	Ploughing on Sunday	346

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