

Write your name here	
Surname	Other names
Centre Number	Candidate Number
Edexcel GCE	
<h1>English Literature</h1> <h2>Advanced Subsidiary</h2> <h3>Unit 1: Explorations in Prose and Poetry</h3>	
Tuesday 8 June 2010 – Afternoon 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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Candidates must answer ONE question from each section.

SECTION A: UNSEEN POETRY OR PROSE

Answer EITHER Question 1 OR Question 2.

If you answer Question 1 put a cross in this box .
Answer ALL parts of the question.

1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

(a) Rhyme is often considered to be an important feature in poetry.

Discuss the use and effect of rhyme in this poem.

(AO1 = 5)

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(b) Poets often make use of imagery.

Using **two** examples from this poem, explore the poet's use of imagery.

(AO2 = 5)

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(c) Tone is an important aspect of poetry.

Using your knowledge of poetry, discuss the methods used to create tone in this poem and their differing effects.

(AO1 = 5, AO2 = 5)

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(Total for Question 1 = 20 marks)



If you answer Question 2 put a cross in this box .
Answer ALL parts of the question.

2 Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Writers use narrative and chronological time to create interest.

Identify and comment on the effect of the writer's use of time and the passage of time in this extract.

(AO1 = 5)

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(b) Writers make use of language choices for particular effects.

Using **two** examples from the extract explore this writer's language choices.

(AO2 = 5)

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(c) Writers often try to achieve a sense of mystery in their work. Using your knowledge of fiction, discuss the ways in which a sense of mystery is developed in this passage.

(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) 'Many poets writing about home are dependent on imagery and symbolism to engage the reader's interest.'

Compare and contrast the ways in which poets use imagery and symbolism to present home in **at least two** poems.

Or:

- (b) 'Poets successfully connect the theme of nature and the natural world with their ideas about home. Their intention is to give a more vivid picture of the environment which they are describing.'

Using **one** of the following poems as a starting point, compare and contrast how poets present this theme in **at least two** poems.

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

or D H Lawrence *End of Another Home Holiday* (Oxford Anthology of English Poetry)

or W H Auden *The Wanderer* (The Rattle Bag).

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

(Total for Question 3 = 40 marks)



4 Land

Either:

- (a) 'Poets suggest that there is something to be learned from the land.'

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

Or:

- (b) 'Many poets make powerful comments about the relationship between human activity and the land.'

Using **one** of the following poems as a starting point, compare and contrast how poets present ideas about the relationship between human activity and the land in **at least two** poems.

Either Christopher Reid *Men against Trees* (Here to Eternity)

or Edward Thomas *As The Team's Head-Brass* (Oxford Anthology of English Poetry)

or Edward Thomas 'As the team's head-brass flashed out' (The Rattle Bag).

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

(Total for Question 4 = 40 marks)

5 Work

Either:

- (a) 'Poets writing about work make their points more effectively by adopting a negative tone.'

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

Or:

- (b) 'Poets writing about work appear to be mourning a lost way of life.'

Using **one** of the following poems as a starting point, compare and contrast how poets present a lost way of life in **at least two** poems.

Either R S Thomas *Iago Prytherch* (Here to Eternity)

or Gerald Manley Hopkins *Felix Randal* (Oxford Anthology of English Poetry)

or Anonymous *The Buffalo Skinners* (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) '*Jane Eyre's* most memorable moments lie in Brontë's description of childhood.'

Explore the methods which writers use to present the experience of childhood.

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) 'A key element of the success of *Jane Eyre* is Charlotte Brontë's use of irony.'

Using *Jane Eyre* page 410 as your starting point from 'At that moment a little incident supervened,' to the end of the chapter on page 412, explore the ways in which writers use irony to create interest for the reader.

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) 'A searching after truth is one of the most fundamental aspects of the story.'

Explore the methods which writers use to develop the theme of truth.

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) 'Greene does not encourage us to find much sympathy for any of the characters.'

Using *Brighton Rock* page 73 as your starting point from 'Ida Arnold sat up in the boarding-house bed.' to "Twenty nicker. That's a fat bet for you, Mrs What-ever-you-are." on page 74, explore the methods which writers use to develop sympathy for the characters in their novels.

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) '*Pride and Prejudice* is essentially about characters seeing and understanding their own worlds.'

Explore the methods which writers use to develop the ways in which their characters see and understand their own worlds.

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) 'Fate plays a very large part in unfolding the narrative.'

Using *Pride and Prejudice* page 240 as your starting point from 'As they walked across the lawn towards the river,' to 'She knew not what to think, nor how to account for it.' on page 242, explore the methods which writers use to develop the theme of fate.

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) 'A vivid and detailed exploration of human passions.'

Explore the methods writers use to present human passions.

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) 'Setting is an essential part of the interest of *Wuthering Heights*.'

Using *Wuthering Heights* page 4 as your starting point from "Wuthering Heights is the name of Mr Heathcliff's dwelling," to "But, Mr Heathcliff forms a singular contrast to his abode and style of living." on page 5, explore the ways in which writers use setting 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 *Remains of the Day* (Faber and Faber) or *The Shooting Party* (Penguin)

Either:

- (a) 'Characters in *Howards End* appear unhealthily obsessed with the idea of social duty.'

Explore the methods which writers use to develop the theme of duty.

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) 'Imagery and symbolism are the most interesting aspects of the way in which the story is conveyed.'

Using *Howards End* page 41 as your starting point from 'The sitting-room contained, besides the armchair...' to 'Then he went back to the sitting-room, settled himself anew, and began to read a volume of Ruskin.' on page 41, explore the use of imagery and symbolism.

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 6ET01/1 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

Tuesday 8 June 2010 – Afternoon

Source Booklet

Paper Reference

6ET01/01

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SECTION A: UNSEEN POETRY OR PROSE

Material for Question 1.

TEXT A

Being Boring

If you ask me 'What's new?', I have nothing to say
Except that the garden is growing.
I had a slight cold but it's better today.
I'm content with the way things are going.
Yes, he is the same as he usually is,
Still eating and sleeping and snoring.
I get on with my work. He gets on with his.
I know this is all very boring.

5

There was drama enough in my turbulent past:
Tears and passion - I've used up a tankful.
No news is good news, and long may it last,
If nothing much happens, I'm thankful.
A happier cabbage you never did see,
My vegetable spirits are soaring.
If you're after excitement, steer well clear of me.
I want to go on being boring.

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15

I don't go to parties. Well, what are they for,
If you don't need to find a new lover?
You drink and you listen and drink a bit more
And you take the next day to recover.
Someone to stay home with was all my desire
And, now that I've found a safe mooring,
I've just one ambition in life: I aspire
To go on and on being boring.

20

Wendy Cope

Material for Question 2.

TEXT B

Suddenly a new note entered the Hypnotist's voice and the audience became tense.
"Do not stand up – but *rise from the platform!*" the Hypnotist commanded. "*Rise from the platform!*" His dark eyes became wild and luminous-looking and the crowd shivered.
"*Rise!*"
Then the crowd drew in its breath with an audible start. 5
The young man lying rigid on the platform, without moving a muscle, began to ascend horizontally. He arose slowly, almost imperceptibly at first, but soon with a steady and unmistakable acceleration.
"*Rise!*" the Hypnotist's voice rang out.
The young man continued to ascend, until he was feet off the platform, and still he did not stop. 10
The crowd was sure it was some kind of trick, but in spite of themselves they stared open-mouthed. The young man appeared to be suspended and moving in mid-air without any possible means of physical support.
Abruptly the focus of the crowd's attention was shifted; the Hypnotist clasped a hand to his chest, staggered, and crumpled to the platform. 15
There were calls for a doctor. The barker¹ in the checkered suit appeared out of the tent and bent over the motionless form.
He felt for a pulse, shook his head and straightened up. Someone offered a bottle of whisky, but he merely shrugged. 20
Suddenly a woman in the crowd screamed.
Everyone turned to look at her and a second later followed the direction of her gaze.
Immediately there were further cries – for the young man whom the Hypnotist had put to sleep was still ascending. While the crowd's attention had been distracted by the fatal collapse of the Hypnotist, he had continued to rise. He was now a good seven feet above the platform and moving inexorably upward. Even after the death of the Hypnotist, he continued to obey the final ringing command: "*Rise!*" 25
The barker, eyes all but popping out of his head, made a frantic upward leap, but he was too short. His fingers barely brushed the moving figure above and he fell heavily back to the platform. 30
The rigid form of the young man continued to float upward, as if he were being hoisted by some kind of invisible pulley.

Joseph Payne Brennan, from *Levitation* (1958) in *Nine Horrors and a Dream*.

¹*barker*: the master of ceremonies at a show

SECTION B: POETRY**Selections from *Here to Eternity*, ed. Andrew Motion**

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

Work

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

**Selections from *The Oxford Anthology of English Poetry Volume II: Blake to Heaney*,
ed. John Wain**

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

Work

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

Selections from *The Rattle Bag*, ed. Seamus Heaney and Ted Hughes

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

Work

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

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Wendy Cope, 'Being Boring' from *If I Don't Know*, Faber and Faber, 2001

Joseph Payne Brennan, 'Levitation' in *Nine Horrors and a Dream*, Ballantine, 1958

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