

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Monday 17 January 2011 – Afternoon

Time: 2 hours 15 minutes

Paper Reference

6ET01/01

You must have:

Source Booklet (enclosed)
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.

Turn over ►

N37474A

©2011 Edexcel Limited.

1/1/1/1/1/1/



edexcel 
advancing learning, changing lives

BLANK PAGE



Blank lined area for writing.

(Total for Question 1 = 20 marks)



.....

.....

.....

.....

.....

.....

.....

.....

.....

(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) 'Poets who wish to write convincingly about home must find an appropriate voice if they are to engage the interest of their readers.'

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

Or:

- (b) 'Writers dealing with the topic of home are just trying to find another way of writing love poems.'

Using **one** of the following poems as a starting point, compare and contrast how poets write about home in **at least one other** poem, in the light of this statement.

Either Robert Browning *Love in a Life* (Here to Eternity)

Or George Barker *To My Mother* (Oxford Anthology of English Poetry)

Or e e cummings '*anyone lived in a pretty how town*' (The Rattle Bag)

(A01 = 15, A02 = 5, A03 = 20)

(Total for Question 3 = 40 marks)



4 Land

Either:

- (a) 'Poets writing about land seem obsessed with the impact of change, which they typically present as wholly negative.'

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

Or:

- (b) 'A poet whose imagery is unsuccessful is unlikely to write well about land.'

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

Either William Wordsworth *from The Prelude* (Here to Eternity)

Or William Wordsworth *from The Prelude* (Oxford Anthology of English Poetry)

Or Elizabeth Bishop *The Bight* (The Rattle Bag)

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

(Total for Question 4 = 40 marks)

5 Work

Either:

- (a) 'Poems about work are usually striving to tell us of its moral significance – good or otherwise.'

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

Or:

- (b) 'A dark tone and mood tend to be the hallmarks of effective poems about work.'

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

Either C H Sisson *Money* (Here to Eternity)

Or Ted Hughes *Tractor* (Oxford Anthology of English Poetry)

Or Kenneth Fearing *Dirge* (The Rattle Bag)

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

(Total for Question 5 = 40 marks)



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.



Blank writing area with horizontal dotted lines.

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 presentation of family relationships is at the core of the novel's interest.'

Explore the methods which writers use to present family relationships.

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, in the light of this statement.

Or:

- (b) 'The main thing which makes this novel so enjoyable for the reader is the author's flair for creating dramatic scenes and situations.'

Using *Jane Eyre* page 332 as your starting point, **from** 'I rose. There were no groomsmen, no bridesmaids, no relatives to wait for or marshal: none but Mr. Rochester and I.' **to** "'The marriage cannot go on: I declare the existence of an impediment.'" on page 333, explore the ways in which writers develop dramatic scenes and situations.

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, in the light of this statement.

(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) 'The writer appears to relish the creation of menace.'

Explore the methods which writers use to present menace.

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, in the light of this statement.

Or:

- (b) 'A vivid exploration of male identity.'

Using *Brighton Rock* page 91 as your starting point, **from** 'The poison twisted in the Boy's veins' **to** "'There's things we got to get straight'" on page 92, examine the ways in which writers explore male identity 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, in the light of this statement.

(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) 'Without its striking use of contrasts of various kinds, the novel would hold far less interest.'

Explore the ways in which writers use contrast to create interest for the reader.

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, in the light of this statement.

Or:

- (b) 'The main problem with this tale is that some of the characters and their actions are essentially unbelievable.'

Using *Pride and Prejudice* page 30 as your starting point, **from** "From all that I can collect by your manner of talking, you must be two of the silliest girls in the country" **to** "my mother's purpose will be answered" on page 31, explore the methods writers use to develop characters and their actions.

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, in the light of this statement.

(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 primary interest here is a morbid fascination with how the characters manage to survive their experiences.'

Explore the methods writers use to present the idea of survival.

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, in the light of this statement.

Or:

- (b) 'This is a bleak and hopeless tale.'

Using *Wuthering Heights* page 167 as your starting point, **from** 'I don't know if it be a peculiarity in me, but I am seldom otherwise than happy while watching in the chamber of death,' **to** "'Oh, God! it is unutterable! I *cannot* live without my life! I *cannot* live without my soul!'" on page 169, explore the ways in which tone and mood are 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, in the light of this statement.

(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) 'The ways in which the characters gain experience of the world creates much of the interest in the narrative.'

Explore the methods writers use to show how their characters become experienced.

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, in the light of this statement.

Or:

- (b) 'This is essentially a fairly uncomplicated love story.'

Using *Howards End* page 150 as your starting point, **from** 'Margaret had often wondered at the disturbance that takes place in the world's waters...' **to** 'In this spirit she promised to marry him.' on page 151, explore how writers develop the theme of love 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, in the light of this statement.

(AO1 = 15, AO2 = 25)

(Total for Question 10 = 40 marks)



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 28 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Blank writing area with horizontal dotted lines.

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



BLANK PAGE



BLANK PAGE



BLANK PAGE



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

Monday 17 January 2011 – Afternoon

Source Booklet

Paper Reference

6ET01/01

Do not return this Source Booklet with the question paper.

Turn over ►

N37474A

©2011 Edexcel Limited.

1/1/1/1/1/1/



edexcel 
advancing learning, changing lives

SECTION A: UNSEEN POETRY OR PROSE

Material for Question 1.

TEXT A

Sonnet VI

Lost in the forest, I broke off a dark twig
and lifted its whisper to my thirsty lips:
maybe it was the voice of the rain crying,
a cracked bell, or a torn heart.

Something from far off: it seemed 5
deep and secret to me, hidden by the earth,
a shout muffled by huge autumns,
by the moist half-open darkness of the leaves.

Wakening from the dreaming forest there, the hazel-sprig 10
sang under my tongue, its drifting fragrance
climbed up through my conscious mind

as if suddenly the roots I had left behind
cried out to me, the land I had lost with my childhood—
and I stopped, wounded by the wandering scent.

Pablo Neruda

Material for Question 2.

TEXT B

This is an extract from *The Inheritors* by William Golding. The novel is set in pre-historic times and tells the story of a tribe of Neanderthals, whose members include the adults 'Lok' and 'Liku', and a child – 'the little Oa'.

Lok was running as fast as he could. His head was down and he carried his thorn bush horizontally for balance and smacked the drifts of vivid buds aside with his free hand. Liku rode him laughing, one hand clutched in the chestnut curls that lay on his neck and down his spine, the other holding the little Oa tucked under his chin. Lok's feet were clever. They saw. They threw him round the displayed roots of the beeches, leapt when a puddle of water lay across the trail. Liku beat his belly with her feet. 5

"Faster! Faster!"

His feet stabbed, he swerved and slowed. Now they could hear the river that lay parallel but hidden to their left. The beeches opened, the bush went away and they were in the little patch of flat mud where the log was. 10

"There, Liku."

The onyx marsh water was spread before them, widening into the river. The trail along the river began again on the other side on ground that rose until it was lost in the trees. Lok, grinning happily, took two paces towards the water and stopped. The grin faded and his mouth opened until the lower lip hung down. Liku slid to his knee and dropped uncertainly to the ground. She put the little Oa's head to her mouth and looked over her. 15

Lok laughed uncertainly.

"The log has gone away."

He shut his eyes and frowned at the picture of the log. It had lain in the water from this side to that, grey and rotting. When you trod the centre you could feel the water that washed beneath you, horrible water, as deep in places as a man's shoulder. The water was not awake like the river or the fall but asleep, spreading there to the river and waking up, stretching on the right into wildernesses of impassable swamp and thicket and bog. So sure was he of this log the people always used that he opened his eyes again, beginning to smile as if he were waking out of a dream; but the log was gone. 20
25

SECTION B: POETRY

Selections from *Here to Eternity*, ed. Andrew 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. John 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: 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. Seamus Heaney and Ted 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

BLANK PAGE

BLANK PAGE

BLANK PAGE

Every effort has been made to contact the copyright holders where possible. In some cases, every effort to contact copyright holders has been unsuccessful and Edexcel will be happy to rectify any omissions of acknowledgement at the first opportunity.