

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCE**

# English Literature

**Advanced Subsidiary**

**Unit 1: Explorations in Prose and Poetry**

Wednesday 16 May 2012 – 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 ►

P40056RA

©2012 Pearson Education Ltd.

1/1/1/C1/C2/C2/



**PEARSON**

**BLANK PAGE**













(c) Writers make use of mood and tone in their novels. Using your knowledge of mood and tone, discuss the ways in which Evelyn Waugh develops them in this passage.

(AO1 = 5, AO2 = 5)

A series of horizontal dotted lines for writing the answer.





(Total for Question 2 = 20 marks)

**TOTAL FOR SECTION A = 20 MARKS**



P 4 0 0 5 6 R A 0 9 3 6

## SECTION B: POETRY

Answer ONE question from this section.

### 3 Home

**Either:**

- (a) 'Poets writing about home can seem obsessed with the notion of change, to which they are often opposed.'

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

**Or:**

- (b) 'A poet writing about home often presents us with a highly idealised portrayal.'

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** Christina Rossetti *At Home* (Here to Eternity)

**Or** Thomas Hood *I Remember, I Remember* (Oxford Anthology of English Poetry)

**Or** Norman MacCaig *Aunt Julia* (The Rattle Bag)

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

**(Total for Question 3 = 40 marks)**



#### 4 Land

**Either:**

- (a) 'In order to be truly effective, a poem about land must make a political or social point – it cannot be merely descriptive.'

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

**Or:**

- (b) 'The most effective poems about land are those with the strongest narrative voices and which most fully convey emotion.'

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** Robert Browning *Home-thoughts from Abroad* (Here to Eternity)

**Or** Thomas Hardy *Beeny Cliff* (Oxford Anthology of English Poetry)

**Or** Robert Frost *Birches* (The Rattle Bag)

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

**(Total for Question 4 = 40 marks)**

#### 5 Work

**Either:**

- (a) 'Poems about work are usually too heavily dependent on stereotype to be of any real interest.'

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

**Or:**

- (b) 'The best writing about work is simple...and celebrates the simplicity of 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** Elaine Feinstein *Father* (Here to Eternity)

**Or** Joanna Baillie *Hay Making* (Oxford Anthology of English Poetry)

**Or** Edward Thomas *Cock-Crow* (The Rattle Bag)

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

**(Total for Question 5 = 40 marks)**





Handwriting practice area with 20 horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.





Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.



Handwriting practice area with 25 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 the theme of identity is what really engages the reader.'

Explore the methods which writers use to present the theme of identity, in the light of this statement.

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) 'What people say and how they say it is one of the most engaging things in this novel.'

Using *Jane Eyre* page 462 as your starting point, **from** 'I took a seat: St. John stood near me.' **to** "'I am not fit for it: I have no vocation," I said.' on page 464, explore the ways in which writers make use of what their characters say and how they say it 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, 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 way in which the writer makes use of contrast is at the core of this novel's success.'

Explore how writers make use of contrast to create interest for the reader, in the light of this statement.

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) 'All the characters manipulate other characters or are manipulated by them. It is the unravelling of this manipulation which creates much of the interest.'

Using *Brighton Rock* page 97 (chapter 3) as your starting point, **from** 'It occurred to him suddenly that she might even get up and leave him.' **to** 'He'd never yet kissed a girl.' on page 97, explore the ways in which writers make use of the idea of manipulation 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) 'The theme of choice is fascinatingly developed during the course of the narrative.'

Explore the methods by which writers develop the theme of choice, in the light of this statement.

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) 'Austen's use of imagery and symbolism is what makes this novel exceptional.'

Using *Pride and Prejudice* page 153 as your starting point, **from** 'At length the Parsonage was discernible.' **to** 'When Mr. Collins could be forgotten, there was really a great air of comfort throughout,' on page 155, explore the methods writers use to develop imagery and symbolism.

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) 'A powerful exploration of what makes us who we are.'

Explore the methods writers use to present ideas about 'who we are', in the light of this statement.

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) 'It is the lesser figures who generate much of the reader's interest in this tale.'

Using *Wuthering Heights* page 172 as your starting point, **from** "My dear young lady," I exclaimed, **to** 'and where she meant to go, as she refused remaining with us?' on page 173, explore the ways in which character 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, 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 notion of responsibility lies at the centre of this novel's interest.'

Explore the methods writers use to present the idea of responsibility, in the light of this statement.

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) 'This is a novel which raises more questions than it answers.'

Using *Howards End* page 291 as your starting point, **from** 'There was a general silence.' **to** the end of the novel on page 293, explore how writers develop questions and answers 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 20 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 20 sets of horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.



Handwriting practice area with 20 sets of horizontal dotted lines.



Handwriting practice area with 20 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 6ET01/01 focuses on the Assessment Objectives AO1, AO2 and AO3 listed below:

<b>Assessment Objectives</b>	<b>AO%</b>
<b>AO1</b> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	40
<b>AO2</b> Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	40
<b>AO3</b> 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**

Wednesday 16 May 2012 – Afternoon

**Source Booklet**

Paper Reference

**6ET01/01**

**Do not return this Source Booklet with the question paper.**

*Turn over* ►

**P40056RA**

©2012 Pearson Education Ltd.

1/1/1/C1/C2/C2/



**PEARSON**

**SECTION A: UNSEEN POETRY OR PROSE**

**Material for Question 1.**

**TEXT A**

**Late Love**

**by Jackie Kay**

How they strut about, people in love,  
How tall they grow, pleased with themselves,  
Their hair, glossy, their skin shining.  
They don't remember who they have been.

How filmic they are just for this time. 5  
How important they've become – secret, above  
The order of things, the dreary mundane.  
Every church bell ringing, a fresh sign.

How dull the lot that are not in love. 10  
Their clothes shabby, their skin lustreless;  
How clueless they are, hair a mess; how they trudge  
Up and down streets in the rain,

remembering one kiss in a dark alley,  
A touch in a changing-room, if lucky, a lovely wait 15  
For the phone to ring, maybe, baby.  
The past with its rush of velvet, its secret hush

Already miles away, dimming now, in the late day.

## Material for Question 2.

### TEXT B

**This extract is set at a school sports day. The 'Doctor' is the headmaster. Paul Pennyfeather is a teacher; Grimes, Philbrick and Prendergast are some of his colleagues. Lady Circumference is the guest of honour and the mother of one of the boys, Tangent.**

All the school and several local visitors were assembled in the field. Grimes stood by himself, looking depressed. Mr Prendergast, flushed and unusually vivacious, was talking to the Vicar. As the headmaster's party came into sight the Llanabba Silver Band struck up *Men of Harlech*.

"Shockin' noise," commented Lady Circumference graciously.

The head prefect came forward and presented her with a programme, be-ribboned and embossed in gold. Another prefect set a chair for her. She sat down with the Doctor next to her and Lord Circumference on the other side of him. 5

"Pennyfeather," cried the Doctor above the band, "start them racing."

Philbrick gave Paul a megaphone. "I found this in the pavilion," he said. "I thought it might be useful." 10

"Who's that extraordinary man?" asked Lady Circumference.

"He is the boxing coach and swimming professional," said the Doctor. "A finely developed figure, don't you think?"

"First race," said Paul through the megaphone, "under sixteen. Quarter-mile!" He read out Grimes' list of starters. 15

"What's Tangent doin' in this race?" said Lady Circumference. "The boy can't run an inch."

The silver band stopped playing.

"The course," said Paul, "starts from the pavilion, goes round that clump of elms..."

"Beeches," corrected Lady Circumference loudly.

"...and ends in front of the bandstand. Starter, Mr Prendergast; timekeeper, Captain Grimes." 20

"I shall say, 'Are you ready? one, two, three!' and then fire," said Mr Prendergast. 'Are you ready? One' – there was a terrific report. 'Oh dear! I'm sorry' – but the race had begun. Clearly Tangent was not going to win; he was sitting on the grass crying because he had been wounded in the foot by Mr Prendergast's bullet. Philbrick carried him, wailing dismally, into the refreshment tent, where Dingy helped him off with his shoe. His heel was slightly grazed. Dingy gave him a large slice of cake, and he hobbled out surrounded by a sympathetic crowd. 25

"That won't hurt him," said Lady Circumference, "but I think someone ought to remove the pistol from that old man before he does anything serious."

"I knew that was going to happen," said Lord Circumference.

"A most unfortunate beginning," said the Doctor. 30

"Am I going to die?" said Tangent, his mouth full of cake.

Evelyn Waugh *Decline & Fall* (Heinemann Educational; 1981)

## SECTION B: POETRY

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

Poet	Poem title	Page number
<b>Home</b>		
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
<b>Land</b>		
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)**

<b>Poet</b>	<b>Poem title</b>	<b>Page number</b>
<b>Home</b>		
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
<b>Land</b>		
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)**

<b>Poet</b>	<b>Poem title</b>	<b>Page number</b>
<b>Home</b>		
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
<b>Land</b>		
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.