

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Friday 18 January 2013 – Morning

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 ►

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PEARSON

Candidates must answer ONE question from each section.

SECTION A: UNSEEN POETRY OR PROSE

Answer EITHER Question 1 OR Question 2 from Section A.

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 the poem, explore the effect of imagery in the poem.

(AO2 = 5)

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(c) In poetry, narrative voice is created in different ways.

Using your knowledge of poetry, comment on narrative voice in this poem and the ways in which it is developed.

(AO1 = 5, AO2 = 5)

A series of horizontal dotted lines for writing an answer.



(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) Novelists use sound devices to create interest.

Using **two** examples, explore how sound devices are used.

(AO1 = 5)

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(b) Writers make use of language choices.

Identify and comment on the use of language choices in this extract.

(AO2 = 5)

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(c) Writers make use of character.

Using your knowledge of character, discuss the ways in which it 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) 'Home is only where we store our memories.'

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

Or:

- (b) 'Poems about home must engage the interest through dramatic mood and tone if they are to work.'

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 Edward Thomas *The New House* (Here to Eternity)

Or Thomas Hardy *The Self-Unseeing* (Oxford Anthology of English Poetry)

Or Robert Graves *Lollocks* (The Rattle Bag)

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

(Total for Question 3 = 40 marks)



4 Land

Either:

- (a) 'Writing about land has to convey a powerful emotion if it is to succeed.'

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

Or:

- (b) 'To be really effective poems about land must celebrate permanence, either physical or otherwise.'

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 Hugh MacDiarmid *from On a Raised Beach* (Here to Eternity)

Or Rudyard Kipling *The Way Through the Woods* (Oxford Anthology of English Poetry)

Or Thomas Hardy *In Time of 'The Breaking of Nations'* (The Rattle Bag)

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

(Total for Question 4 = 40 marks)

5 Work

Either:

- (a) 'The dignity of honest toil is always worth celebrating.'

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

Or:

- (b) 'The best writing about work depends on conveying a really vivid sense of the workplace as well as describing the work itself.'

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 Elma Mitchell *Thoughts After Ruskin* (Here to Eternity)

Or Wilfred Owen *Miners* (Oxford Anthology of English Poetry)

Or Padraic Colum *A Drover* (The Rattle Bag)

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

(Total for Question 5 = 40 marks)



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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) 'A book for and about the neglected and neglectful.'

Explore the methods which writers use to present the idea of neglect, 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) 'One of the principal strengths of this narrative is in its effective use of contrast.'

Using *Jane Eyre* page 187 as your starting point **from** "Listen, then, Jane Eyre, to your sentence:" **to** 'I should probably have been unequal to maintain, even externally.' on page 188, explore the ways in which writers develop and use contrast, 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.

(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) 'Power, no matter how limited, corrupts.'

Explore the methods which writers use to present the theme of power, 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) 'The writer's ability to create drama and dramatic situations is what holds the interest here.'

Using *Brighton Rock* page 114 as your starting point **from** 'The Boy put his hand up as if to pat Spicer on the back and let it fall again:' **to** 'He ran awkwardly, tripping, bleeding down his face and from both hands.' on page 115, explore the ways in which writers create drama and dramatic situations, 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.

(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 presentation of the theme of identity is what draws the reader in.'

Explore the methods by which writers develop the theme of identity, 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) 'One of the least acknowledged successes of this narrative is its subtle creation of suspense.'

Using *Pride and Prejudice* page 260 as your starting point, **from** 'Elizabeth had been a good deal disappointed in not finding a letter from Jane,' **to** 'it had been written a day later than the conclusion of the first.' on page 261, explore the methods writers use to develop suspense, 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.

(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 vivid and striking presentation of unusual love is essential to the book's effectiveness.'

Explore the methods writers use to present unusual love, 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 really only the male characters who provide the interest..'

Using *Wuthering Heights* page 329 as your starting point **from** 'He did not quit the house again that afternoon, and no-one intruded on his solitude,' **to** 'If you enter the kirkyard, you'll read on his headstone only that, and the date of his death.' on page 330, explore the ways in which the male characters are developed to create interest for the reader, 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.

(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) 'A subtle and detailed story of emotional growth.'

Explore the methods writers use to present the idea of emotional growth, 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) 'The idea of choice and the process of choosing are at the centre of this narrative.'

Using *Howards End* page 220 as your starting point **from** 'Shortly before the move, our hero and heroine were married.' **to** 'His affection for his present wife grew steadily.' on page 221, explore how writers develop choice and the process of choosing to create interest for the reader, 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.

(AO1 = 15, AO2 = 25)

(Total for Question 10 = 40 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 of Prose and Poetry

Friday 18 January 2013 – Morning

Source Booklet

Paper Reference

6ET01/01

Do not return this Source Booklet with the question paper.

Turn over ►

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PEARSON

SECTION A: UNSEEN POETRY OR PROSE

Material for Question 1.

TEXT A

The Machines Mourn the Passing of People

We miss the warmth of their clumsy hands,
The oil of their fingers, the cleansing of use
That warded off dust, and the warm abuse
Lavished upon us as reprimands.

We were kicked like dogs when we were broken, 5
But we did not whimper. We gritted our cogs –
An honor it was to be treated as dogs,
To incur such warm words roughly spoken,

The way that they pleaded with us if we balked – 10
“Come on, come on” in a hoarse whisper
As they would urge a reluctant lover –
The feel of their warm breath when they talked!

How could we guess they would ever be gone?
We are shorn now of tasks, and the lovely work – 15
Not toiling, not spinning – like lilies that shirk –
Like the brash dandelions that savage the lawn.

The air now is silent of curses or praise.
Jilted, abandoned to hells of what weather,
Left to our own devices forever,
We watch the sun rust at the end of its days. 20

Alicia E. Stallings

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University of Evansville Press; originally printed in *Light*;
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Material for Question 2.

TEXT B

From “The Flowers” by Alice Walker

Turning her back on the rusty boards of her family’s sharecropper cabin, Myop walked along the fence till it ran into the stream made by the spring. Around the spring, where the family got drinking water, silver ferns and wild flowers grew. Along the shallow banks pigs rooted. Myop watched the tiny white bubbles disrupt the thin black scale of soil and the water that silently rose and slid away down the stream.

5

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her own path, bouncing this way and that way, vaguely keeping an eye out for snakes. She found, in addition to various common but pretty ferns and leaves, an armful of strange blue flowers with velvety ridges and a sweetsuds bush full of the brown, fragrant buds.

10

By twelve o’clock, her arms laden with sprigs of her findings, she was a mile or more from home. She had often been as far before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep.

Myop began to circle back to the house, back to the peacefulness of the morning. It was then she stepped smack into his eyes. Her heel became lodged in the broken ridge between brow and nose, and she reached down quickly, unafraid, to free herself. It was only when she saw his naked grin that she gave a little yelp of surprise.

15

He had been a tall man. From feet to neck covered a long space. His head lay beside him. When she pushed back the leaves and layers of earth and debris Myop saw that he’d had large white teeth, all of them cracked or broken, long fingers, and very big bones. All his clothes had rotted away except some threads of blue denim from his overalls. The buckles of the overalls had turned green.

20

Myop gazed around the spot with interest. Very near where she’d stepped into the head was a wild pink rose. As she picked it to add to her bundle she noticed a raised mound, a ring, around the rose’s root. It was the rotted remains of a noose, a bit of shredding plowline, now blending benignly into the soil. Around an overhanging limb of a great spreading oak clung another piece. Frayed, rotted, bleached, and frazzled—barely there—but spinning restlessly in the breeze. Myop laid down her flowers.

25

And the summer was over.

30

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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