

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced

Unit 3: Interpretations of Prose and Poetry

Tuesday 24 January 2012 – Afternoon

Time: 2 hours 45 minutes

Paper Reference

6ET03/01

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 **two** questions, **one** question from Section A and **one** question from Section B.
- 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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P 4 0 0 2 6 A 0 1 2 8

PEARSON

Answer ONE question from this section.

SECTION A: UNPREPARED POETRY OR PROSE

- 1** Read Text A on page 2 of the Source Booklet. It is a poem by Anne Hunter (1742–1821).

Comment on and analyse how the writer's choices of structure, form and language shape meanings.

(AO1 = 10, AO2 = 30)

(Total for Question 1 = 40 marks)

- 2** Read Text B on page 3 of the Source Booklet. It is an extract from *One Flew Over the Cuckoo's Nest* by Ken Kesey, first published in 1962.

Comment on and analyse how the writer's choices of structure, form and language shape meanings.

(AO1 = 10, AO2 = 30)

(Total for Question 2 = 40 marks)



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TOTAL FOR SECTION A = 40 MARKS



Answer ONE question from this section.

SECTION B: PAIRED TEXTS

3 Relationships: texts which confront the reader with powerful emotion

Prescribed texts:

Prose

Captain Corelli's Mandolin, Louis de Bernières*

Tess of the D'Urbervilles, Thomas Hardy

The Great Gatsby, F. Scott Fitzgerald

Poetry

Emergency Kit, ed. J Shapcott and M Sweeney (see Source Booklet page 5 for the selected poems)

Metaphysical Poetry, ed. C Burrow and C Ricks (see Source Booklet page 4 for the selected poems)

Rapture, Carol Ann Duffy*

Either:

- (a) 'Relationships in literature are at their most engaging for the reader when they deal with the nature of change.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

Or:

- (b) 'Writers present relationships which challenge conventions and break with tradition with surprising sympathy and compassion.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

(AO1 = 10, AO2 = 10, AO3 = 20, AO4 = 20)

(Total for Question 3 = 60 marks)



4 Identifying Self: texts which make the reader ask, who am I?

Prescribed texts:

Prose

Behind the Scenes at the Museum, Kate Atkinson*

Great Expectations, Charles Dickens

Life of Pi, Yann Martel*

Poetry

Taking off Emily Dickinson's Clothes, Billy Collins*

The Fat Black Woman's Poems, Grace Nichols

The Wife of Bath's Prologue and Tale, Geoffrey Chaucer

Either:

- (a) 'However challenging or inappropriate the behaviour depicted, the presentation of the unconventional is what is really compelling about human conduct in novels and poems.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

Or:

- (b) 'However tragic the situation or outcome, works of literature rarely convey total pessimism.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

(AO1 = 10, AO2 = 10, AO3 = 20, AO4 = 20)

(Total for Question 4 = 60 marks)



5 Journeys: texts which take the reader on a journey

Prescribed texts:

Prose

Reef, Romesh Gunesequera*

Small Island, Andrea Levy*

The Final Passage, Caryl Phillips

Poetry

Brunizem, Sujata Bhatt ('Eurydice Speaks' only)

the terrorist at my table, Imtiaz Dharker (sections: 'Lascar Johnnie 1930' and 'The Habit of Departure' only)*

The General Prologue to the Canterbury Tales, Geoffrey Chaucer

Either:

- (a) 'The purpose of any reader's journey through a work of literature is to shock us out of complacency through the disturbing characters, events and experiences encountered along the way.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

Or:

- (b) 'Journeys in works of literature may be there to divert and entertain the reader, but they are also there to make strong moral comments on human nature and behaviour.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

(AO1 = 10, AO2 = 10, AO3 = 20, AO4 = 20)

(Total for Question 5 = 60 marks)



6 War: texts which make the reader re-consider

Prescribed texts:

Prose

The Ghost Road, Pat Barker*

Spies, Michael Frayn*

The Kite Runner, Khaled Hosseini*

Poetry

Here to Eternity, ed. Andrew Motion (poems from 'War' section only)

101 Poems Against War, ed. P Keegan and M Hollis (see Source Booklet page 6 for the selected poems)

Legion, David Harsent (poems from the first section only)*

Either:

- (a) 'It is the writer's responsibility to bear witness both to the horrors and sufferings as well as the heroism and excitement of war.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

Or:

- (b) 'The literature of war is that of political protest rather than personal celebration.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

(AO1 = 10, AO2 = 10, AO3 = 20, AO4 = 20)

(Total for Question 6 = 60 marks)



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TOTAL FOR SECTION B = 60 MARKS
TOTAL FOR PAPER = 100 MARKS



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Unit 6ET03/01 focuses on the Assessment Objectives AO1, AO2, AO3 and AO4 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	20
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
AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	20



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English Literature

Advanced

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Source Booklet

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Do not return this Source Booklet with the question paper.

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PEARSON

SECTION A: UNPREPARED POETRY OR PROSE

Material for Question 1.

TEXT A

TO THE OLD YEAR,
1787.

LET courtly bards, in courtly lay,
Invoke the muse on New Year's day,
Prophetic, future times unfold,
Or tell again the tales of old;
For me, I sing, in strains sincere, 5
A grateful tribute due to the departed year.

Glad I behold our native isle
In wealth, in peace, in honours smile;
The balance hold with steady hand,
And discord cease at her command: 10
The dogs of war compell'd to wait,
And *Janus close again his half unfolded gate.

I love the months whose calm career
Have left me what my heart holds dear;
They gave me health, and peace, and ease; 15
Who would not sing for gifts like these?
With me, the sense must still remain,
And mark this polish'd link of time's eternal chain.

Time, the consoler, slowly brings
Peace on his variegated wings; 20
He steals away the rose, 'tis true,
But then the thorn is blunted too;
Before him hope's illusions fly,
And all imagination's vain *chimeras die.

The bitter griefs, the fleeting joys, 25
Which fancy's busy power employs,
To retrospective reason seem
The phantoms of a troubled dream:
The feverish vision fades away,
And leaves the soul in peace its tenement of clay. 30

I view the social circle round,
And ev'ry well known face is found.
My heart expands within my breast,
Each selfish, gloomy care at rest,
Joyful I sing, in strains sincere, 35
Praise to the Power Supreme, who guides the circling year.

*Janus – the ancient Roman god of war with two faces, one looking back on the old year and one looking forward to the new.

*chimeras – phantoms

Material for Question 2.

TEXT B

In the glass Station the Big Nurse has opened a package from a foreign address and is sucking into hypodermic needles the grass-and-milk liquid that came in vials in the package. One of the little nurses, a girl with one wandering eye that always keeps looking worried over her shoulder while the other one goes about its usual business, picks up the little tray of filled needles but doesn't carry them away just yet. 5

'What, Miss Ratched, is your opinion of this new patient? I mean, gee, he's good-looking and friendly and everything, but in my humble opinion he certainly takes *over*.'

The Big Nurse tests a needle against her fingertip. 'I'm afraid' – she stabs the needle down in the rubber-capped vial and lifts the plunger – 'that is exactly what the new patient is planning: to take over. He is what we call a "manipulator", Miss Flinn, a man who will use everyone and everything to his own ends.' 10

'Oh. But. I mean, in a mental hospital? What could his ends be?'

'Any number of things.' She's calm, smiling, lost in the work of loading the needles. 'Comfort and an easy life, for instance; the feeling of power and respect, perhaps; monetary gain – perhaps all of these things. Sometimes a manipulator's own ends are simply the actual *disruption* of the ward for the sake of disruption. There are such people in our society. A manipulator can influence the other patients and disrupt them to such an extent that it may take months to get everything running smooth once more. With the present permissive philosophy in mental hospitals, it's easy for them to get away with it. Some years back it was quite different. I recall some years back we had a man, a Mr Taber, on the ward, and he was an *intolerable* Ward Manipulator. For a while.' She looks up from her work, needle half-filled in front of her face like a little wand. Her eyes get far-off and pleased with the memory. 'Mis-tur Tay-bur,' she says. 15
20

'But, gee,' the other nurse says, 'what on earth would *make* a man want to do something like disrupt the ward for, Miss Ratched? What possible motive...?' 25

She cuts the little nurse off by jabbing the needle back into the vial's rubber top, fills it, jerks it out, and lays it on the tray. I watch her hand reach for another empty needle, watch it dart out, hinge over it, drop.

'You seem to forget, *Miss Flinn*, that this is an institution for the insane.'

SECTION B: PAIRED TEXTS

**Selected poems for Relationships section to be taken from *Metaphysical Poetry*
(ed. C Burrow and C Ricks)**

Poet	Title of poem	Page number
John Donne	The Flea	4
	The Good Morrow	5
	Song (Go, and catch a falling star)	6
	Woman's Constancy	7
	The Sun Rising	8
	A Valediction of Weeping	19
	A Nocturnal Upon St Lucy's Day	21
	The Apparition	22
	Elegy: To his Mistress Going to Bed	29
	'At the Round Earth's Imagined Corners'	31
	'Batter my Heart'	33
	A Hymn to God the Father	36
	George Herbert	Redemption
The Collar		78
The Pulley		79
Love (III) (Love Bade me Welcome)		87
Thomas Carew	To My Mistress Sitting by a River's Side	89
	To a Lady that Desired I Would Love Her	95
	A Song (Ask me no more)	98
Anne Bradstreet	A Letter to her Husband	135
Richard Lovelace	Song: To Lucasta, Going to the Wars	182
Andrew Marvell	The Nymph Complaining ... Death of her Fawn	195
	To His Coy Mistress	198
	The Definition of Love	201
Henry Vaughan	Unprofitableness	219
	The World	220
Katherine Philips	To My Excellent Lucasia, on Our Friendship	240
	A Dialogue of Friendship Multiplied	241
	Orinda to Lucasia	242

**Selected poems for Relationships section to be taken from *Emergency Kit*
(ed. J Shapcott and M Sweeney)**

Poet	Title of poem	Page number
Adrienne Rich	Two Songs	71
Marilyn Hacker	'O little one, this longing is the pits'	73
Sharon Olds	Ecstasy	73
Heather McHugh	Coming	74
Sarah Maguire	Spilt Milk	75
Thomas Lynch	Maura	76
Anthony Hecht	Behold the Lilies of the Field	77
Sylvia Plath	The Applicant	111
Stevie Smith	Black March	113
Rosemary Tonks	Badly-Chosen Lover	114
Rosemary Tonks	Hydromaniac	115
Charles Simic	My Shoes	115
John Berryman	Dream Songs 4, 63	116
John Berryman	Henry by Night	117
Belle Waring	When a Beautiful Woman Gets on the Jutiapa Bus	148
Selima Hill	Being a Wife	149
Fleur Adcock	Against Coupling	150
Neil Rollinson	The Ecstasy of St Saviour's Avenue	151
James Dickey	The Sheep Child	152
Theodore Roethke	The Geranium	154
Imtiaz Dharker	Another Woman	190
Carol Ann Duffy	Adultery	192
Katherine Pierpoint	This Dead Relationship	193
A K Ramanujan	Routine Day Sonnet	195
Paul Durcan	Raymond of the Rooftops	196
Carol Rumens	From a Conversation During Divorce	197
William Matthews	Onions	198
Alice Fulton	My Second Marriage to My First Husband	232
Carol Ann Duffy	Small Female Skull	240
Paul Durcan	My Beloved Compares Herself to a Pint of Stout	264
Peter Didsbury	A Priest ... Addresses His Somnolent Mistress	276

Selected poems for War section from *101 Poems Against War* (ed. M Hollis and P Keegan)

Poet	Title of poem	Page number
Wilfred Owen	Dulce et Decorum Est	6
W H Auden	O What is that Sound	9
Hayden Carruth	On Being Asked ... Against the War in Vietnam	12
Seamus Heaney	Sophoclean	15
Keith Douglas	How to Kill	20
Siegfried Sassoon	The General	23
Geoffrey Chaucer	<i>from</i> The Knight's Tale	25
Isaac Rosenberg	Break of Day in the Trenches	29
Denise Levertov	What Were They Like?	31
James Fenton	Cambodia	40
E St Vincent Millay	Conscientious Objector	41
Elizabeth Bishop	From Trollope's Journal	50
Ted Hughes	Six Young Men	52
Dylan Thomas	A Refusal to Mourn the Death ... of a Child ...	55
Clarence Major	Vietnam	60
Dorothy Parker	Penelope	63
Edwin Muir	The Horses	74
Wilfred Owen	Futility	76
Ken Smith	Essential Serbo-Croat	79
Harold Pinter	American Football	80
Alison Fell	August 6, 1945	88
S T Coleridge	<i>from</i> Fears in Solitude	89
W B Yeats	On Being Asked for a War Poem	101
Molly Holden	Seaman, 1941	102
Thomas Hardy	Channel Firing	104
Emily Dickinson	'My Triumph lasted till the Drums'	106
Edward Thomas	In Memoriam (Easter 1915)	109
Siegfried Sassoon	Suicide in the Trenches	112
Yusef Komunyakaa	Facing It	114
Philip Larkin	MCMXIV	120
W H Auden	September 1, 1939	125
Isaac Rosenberg	August 1914	129

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