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Surname	Other names
Centre Number	Candidate Number
Edexcel GCE	
English Literature Advanced Unit 3: Interpretations of Prose and Poetry	
Monday 25 January 2010 – Morning Time: 2 hours 45 minutes	Paper Reference 6ET03/1
You must have: Set texts (clean copies only) Source Booklet	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.
- Answer **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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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 from 1845: *'The Visionary'*, by Emily Brontë.

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 *Black Swan Green*, a novel by David Mitchell, first published in 2006.

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. Jo Shapcott and Matthew 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) "The reader's response to texts depends above all on the writers' success in showing the significance of relationships and emotions."

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 list 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) "Because writers deal with life, readers are likely to be confronted with unpleasant feelings and unsatisfactory relationships."

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 list 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) "Showing convincingly how characters develop and so achieve a sense of identity is an essential way in which novelists and poets engage fully with their readers."

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 list 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 are at their best when they focus on the imperfections in human nature."

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 list 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 Gunsekera*

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 & The Habit of Departure only)*

The General Prologue to the Canterbury Tales, Geoffrey Chaucer

Either:

- (a) "Journeys in works of literature invariably alert readers to the unstable, ever-changing and extraordinarily varied world we live in."

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 list 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) "Whatever the time and place, writers draw their readers' attention to aspects of human nature which are not necessarily admirable."

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 list 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. Paul Keegan and Matthew Hollis (see Source Booklet page 6 for the selected poems)

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

Either:

- (a) "War is both inevitable and inescapable. Writers are forever reminding their readers of that in their 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 list 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 can show the essentials of human behaviour in the ways in which both participants in and observers of war are depicted 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 list 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 6ET03/1 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



Edexcel GCE

English Literature

Advanced

Unit 3: Interpretations of Prose and Poetry

Monday 25 January 2010 – Morning

Source Booklet

Paper Reference

6ET03/1

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SECTION A: UNPREPARED POETRY OR PROSE

Material for Question 1

TEXT A

The Visionary

Silent is the house: all are laid asleep:
One alone looks out o'er the snow-wreaths deep,
Watching every cloud, dreading every breeze
That whirls the wildering drift, and bends the groaning trees.

Cheerful is the hearth, soft the matted floor; 5
Not one shivering gust creeps through pane or door;
The little lamp burns straight, its rays shoot strong and far:
I trim it well, to be the wanderer's guiding-star.

Frown, my haughty sire! chide, my angry dame!
Set your slaves to spy; threaten me with shame: 10
But neither sire nor dame nor prying serf shall know,
What angel nightly tracks that waste of frozen snow.

What I love shall come like visitant of air,
Safe in secret power from lurking human snare;
What loves me, no word of mine shall e'er betray, 15
Though for faith unstained my life must forfeit pay.

Burn, then, little lamp; glimmer straight and clear—
Hush! a rustling wing stirs, methinks, the air:
He for whom I wait, thus ever comes to me;
Strange Power! I trust thy might; trust thou my constancy. 20

Emily Brontë

Material for Question 2

TEXT B

In this extract, the narrator is describing responses to the end of the Falklands War in 1982.

Ceasefire agreed in the Falklands

The whole of Great Britain's like it's Bonfire Night and Christmas Day and St George's Day and the Queen's Silver Jubilee all rolled into one. Mrs Thatcher appeared outside 10 Downing Street, saying 'Rejoice! Just rejoice!' The photographers' flashbulbs and all the crowds went *crazy*; she wasn't a politician at all, but all four members of Bucks Fizz at the Eurovision Song Contest. Everyone sang 'Rule Britannia, Britannia rules the waves, Britons never never never shall be slaves', over and over. (Has that song got any verses in it, or is it just one never-ending chorus?) This summer isn't green, this summer is the red, white and blue of the Union Jack. Bells've been rung, beacons lit, street parties've broken out up and down the country. Isaac Pye had an all-night happy hour at the Black Swan last night. In Argentina riots're being reported in the major cities with lootings and shootings and some people're saying it's just a matter of time before the junta's toppled. The *Daily Mail's* full of how Great British guts and Great British leadership won the war. No prime minister's ever been more popular than Premier Margaret Thatcher in the entire history of opinion polls.

I *should* be really happy.

Julia reads the *Guardian*, which has got all sorts of stuff not in the *Daily Mail*. Most of the 30,000 enemy soldiers, she says, were just conscripts and Indians. Their elite troops all raced back to Port Stanley as the British paratroopers advanced. Some of the ones they left behind got killed by bayonets. Having your intestines pulled out through a slit in the belly! What a 1914 way to die in 1982. Brian Hanrahan said he saw one prisoner being interviewed who said they didn't even know what the Malvinas were or why they'd been brought there. Julia says the main reasons we won were (a) the Argentinians couldn't buy any more Exocets, (b) their navy stayed holed up in mainland bases, (c) their air force ran out of trained pilots. Julia says it would've been cheaper to set every Falkland Islander up with their own farm in the Cotswolds than to've gone to war. She reckons nobody'll pay to clean up the mess, so that much of the farmland on the islands'll be off limits until the mines've rusted.

A hundred years, that might take.

Today's big story in the *Daily Mail's* about whether Cliff Richard the singer's having sex with Sue Barker the tennis player, or whether they're just good friends.

Port Stanley: the capital of the Falkland Islands

Brian Hanrahan: a television journalist

Malvinas: the Argentinian name for the Falkland Islands

SECTION B: PAIRED TEXTS**Selected poems for Relationships section to be taken from "Metaphysical Poetry" (Penguin Classics, ed Colin Burrow 2006)**

Poet	Title of poem	Page	
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	67
		The Collar	78
The Pulley		79	
Love (III) (Love bade me welcome)		87	
Thomas Carew	To My Mistress Sitting by a River's Side: An Eddy	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 for the 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 Relationship section to be taken from "Emergency Kit" (Faber and Faber, ed. Shapcott & Sweeney 1996)

Poet	Title of poem	Page
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" (Faber and Faber, ed. Hollis & Keegan 2003)

Poet	Title of poem	Page
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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