

Write your name here	
Surname	Other names
Centre Number	Candidate Number
Edexcel GCE	
<h1>English Literature</h1> <h2>Advanced</h2> <h3>Unit 3: Interpretations of Prose and Poetry</h3>	
Tuesday 15 June 2010 – Afternoon Time: 2 hours 45 minutes	Paper Reference 6ET03/01
You must have: Source Booklet 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 **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 by Sarah Maguire, *The Water Diviner*, which was published in 2007.

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 the opening of *Vanity Fair*, a novel by William Makepeace Thackeray, first published in 1847–8.

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) "Writers are at their most interesting when they present readers with emotionally intense 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.

Or:

- (b) "The only appeal of reading novels and poems derives from the presentation of characters and situations."

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) "Writers revel in their depiction of character, but the reader should never wholly trust the voices within a text."

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) "In life, much may remain unclear and incomplete. Literature is at its most successful when it reflects this uncertainty."

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) "The presentation of the extremes of both the pleasant and the unpleasant is essential to the success of 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) "The presentation of the challenges of a journey, experience or encounter is what makes reading poetry and novels really rewarding."

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)



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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) "All a writer can do is to warn us about the horrors of war and the effects they have on ordinary people caught up in them."

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) "Although writers depict war as having a disastrous effect, they often manage to convey a sense of hope."

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

Tuesday 15 June 2010 – Afternoon

Source Booklet

Paper Reference

6ET03/01

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SECTION A: UNPREPARED POETRY OR PROSE

Material for Question 1.

TEXT A

The following poem was written by Sarah Maguire in 2007. A water diviner is a person who has the skill of finding underground water sources.

The Water Diviner

Under the last shade of the pine trees
they wait together in silence
while he roams their wasted land –
a sleepwalker, driven, entranced.
Heat summons up dust devils
from the parched floor of the valley,
banners of sand unrolling in the breeze.

5

Dusk is coming. Then suddenly –
the sapling spasms and tears
from his grasp, and the water-diviner
faints where he stands. And now
he is a door opened on wetness.
He is a full well plumbed deep
underground. He is fodder for cattle.
An orchard in bloom.

40

45

Who could remember water
in the face of this cracked earth –
scarred by dark fissures,
a hard web of desiccation
transfixed by the skulls of dried gourds
sprawling hollowed where they fell,
by the scorched hulls of fruit trees,
by the scratched evidence of grass?

10

15

'aquifer: rock formation containing
water

Beneath soil turned to dust,
beneath the implacable bedrock,
he knows sweetness courses.
Pliancy babbling in darkness,
a wet ore threading through
potholes and boulders,
an aquifer¹ swollen and cool.

20

His indigo robes seek out
their element, his wandering path
mimics a river in spate
chancing a new route to flood.
He balances the sappy twig
of precious hazelwood,
a hair-trigger sprung wetly green
under the peeled-back bark.

25

30

A slim boy in blue measuring a wasteland,
as if his feet could mend the torn soil
he walks the dried grid of the land,
conjuring liquid, his murmured prayers
big raindrops kicking up dust,
wanting an echo. But the level
branch holds as he paces the distance.

35

Material for Question 2.

TEXT B

The following extract is from *Vanity Fair* by William Makepeace Thackeray, first published in 1847–8.

Before the Curtain

As the manager of the Performance sits before the curtain on the boards and looks into the Fair, a feeling of profound melancholy comes over him in his survey of the bustling place. There is a great quantity of eating and drinking, making love and jilting, laughing and the contrary, smoking, cheating, fighting, dancing and fiddling; there are bullies pushing about, bucks ogling the women, knaves picking pockets, policemen on the look-out, quacks (OTHER quacks, plague take them!) bawling in front of their booths, and yokels looking up at the tinselled dancers and poor old rouged tumblers, while the light-fingered folk are operating upon their pockets behind. Yes, this is VANITY FAIR; not a moral place certainly; nor a merry one, though very noisy. Look at the faces of the actors and buffoons when they come off from their business; and Tom Fool washing the paint off his cheeks before he sits down to dinner with his wife and the little Jack Puddings behind the canvas. The curtain will be up presently, and he will be turning over head and heels, and crying, "How are you?"

A man with a reflective turn of mind, walking through an exhibition of this sort, will not be oppressed, I take it, by his own or other people's hilarity. An episode of humour or kindness touches and amuses him here and there—a pretty child looking at a gingerbread stall; a pretty girl blushing whilst her lover talks to her and chooses her fairing; poor Tom Fool, yonder behind the waggon, mumbling his bone with the honest family which lives by his tumbling; but the general impression is one more melancholy than mirthful. When you come home you sit down in a sober, contemplative, not uncharitable frame of mind, and apply yourself to your books or your business.

I have no other moral than this to tag to the present story of "Vanity Fair." Some people consider Fairs immoral altogether, and eschew such, with their servants and families: very likely they are right. But persons who think otherwise, and are of a lazy, or a benevolent, or a sarcastic mood, may perhaps like to step in for half an hour, and look at the performances. There are scenes of all sorts; some dreadful combats, some grand and lofty horse-riding, some scenes of high life, and some of very middling indeed; some love-making for the sentimental, and some light comic business; the whole accompanied by appropriate scenery and brilliantly illuminated with the Author's own candles.

What more has the Manager of the Performance to say?—To acknowledge the kindness with which it has been received in all the principal towns of England through which the Show has passed, and where it has been most favourably noticed by the respected conductors of the public Press, and by the Nobility and Gentry.

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	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 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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