

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCE**

**English Literature**

**Advanced**

**Unit 3: Interpretations of Prose and Poetry**

Monday 24 January 2011 – Morning

**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.
- 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 pages 2 and 3 of the Source Booklet. It is a poem from 1979 by Lorna Goodison.

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

(AO1 = 10, AO2 = 30)

**(Total for Question 1 = 40 marks)**

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- 2** Read Text B on page 4 of the Source Booklet. It is an edited extract from *The Picture of Dorian Gray* by Oscar Wilde first published in 1891.

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

(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 6 for the selected poems)

*Metaphysical Poetry*, ed. C. Burrow and C. Ricks (see Source Booklet page 5 for the selected poems)

*Rapture*, Carol Ann Duffy\*

**Either:**

- (a) "Although all relationships strive for happiness, few achieve it. The presentation of such failures provokes the most memorable writing in poems and novels."

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 and readers know that irrespective of time, place and gender, the emotions and situations that are at the foundation of most human relationships are universal."

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) "What interests and fascinates us as readers of poems and novels is that revelation of character is as likely to repel as to attract."

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 we respond to individual characters in poems and novels who are presented in a range of historical, social and cultural settings, it is their common humanity that interests us as 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.

(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 Guneseekera\*

*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) "Journeys in poems and novels are really about presenting the discovery of self rather than the discovery of place."

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) "Journeys in poems and novels are about the ways in which writers present confrontations with the unexpected."

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 7 for the selected poems)

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

**Either:**

(a) "Writing about war makes us confront uncomfortable truths."

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 literature of war is compelling because it deals with the human condition at its most raw and exposed."

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:

<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	20
<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
<b>AO4</b> 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 24 January 2011 – Morning

**Source Booklet**

Paper Reference

**6ET03/01**

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**SECTION A: UNPREPARED POETRY OR PROSE**

**Material for Question 1.**

**TEXT A**

Tightrope Walker

And I have been a tightrope walker all my life,  
that is, tightrope walking has been my main occupation.

In between stints in sundry fraudulent circuses  
I've worked at poetry, making pictures,  
or being a paid smart-arse. 5

Once I even tried my hand at cashiering,  
couldn't balance the ledger though  
but I was honest, always overpaid someone  
and I had to make up the shortfall myself.

But it was too firm on the ground 10  
so I put on my fishnet tights  
my iridescent kingfisher blue bathing suit  
chalked the soles of my slippers of pliable gold kid  
and took to the ropes again.

It's a fine life, those uncontained moments 15  
in the air  
those nerve-stretched belly-bottom spasms  
from here to there

and your receiver copping what  
from the ground looks like 20  
an innocent feel  
as he steadies you safely on the far side.

But I broke both arms  
and the side of my head once  
and had multiple miscarriages from 25  
falling flat on my back

so I'm on the ground most days now  
except for this, the tightest walk of all.  
I don my new costume of 30  
marabou and flamingo feathers

and my shade-of-oyster juliet cap  
with the discreet spangles  
and inch toward you once or twice a week.

I have to make record time  
you have to be home before dark 35  
and the entire act is really a rehearsal  
here in this empty tent with last night's  
sawdust to buffer the wild in our talk  
and the fat lady sunning herself outside  
and listening for secrets in our laughter 40  
and it's all done with safety nets, thank you  
and no audience invited to the finest  
performances of me and you  
but it's my life and my last act  
before our show closes down 45  
and reopens to a gaping public  
at some other circus ground.

*Lorna Goodison*

## Material for Question 2.

### TEXT B

A cold rain began to fall, and the blurred street-lamps looked ghastly in the dripping mist. The public-houses were just closing, and dim men and women were clustering in broken groups round their doors. From some of the bars came the sound of horrible laughter. In others, drunkards brawled and screamed.

Lying back in the hansom, with his hat pulled over his forehead, Dorian Gray watched with listless eyes the sordid shame of the great city, and now and then he repeated to himself the words that Lord Henry had said to him on the first day they had met, "To cure the soul by means of the senses, and the senses by means of the soul." Yes, that was the secret. He had often tried it, and would try it again now. There were opium dens where one could buy oblivion, dens of horror where the memory of old sins could be destroyed by the madness of sins that were new. 5  
10

The moon hung low in the sky like a yellow skull. From time to time a huge misshapen cloud stretched a long arm across and hid it. The gas-lamps grew fewer, and the streets more narrow and gloomy. Once the man lost his way and had to drive back half a mile. A steam rose from the horse as it splashed up the puddles. The sidewindows of the hansom were clogged with a grey-flannel mist. 15

Innocent blood had been spilled. What could atone for that? Ah! for that there was no atonement; but though forgiveness was impossible, forgetfulness was possible still, and he was determined to forget, to stamp the thing out, to crush it as one would crush the adder that had stung one. Indeed, what right had Basil to have spoken to him as he had done? Who had made him a judge over others? He had said things that were dreadful, horrible, not to be endured. 20

On and on plodded the hansom, going slower, it seemed to him, at each step. He thrust up the trap and called to the man to drive faster. The hideous hunger for opium began to gnaw at him. His throat burned and his delicate hands twitched nervously together. He struck at the horse madly with his stick. The driver laughed and whipped up. He laughed in answer, and the man was silent. 25

The way seemed interminable, and the streets like the black web of some sprawling spider. The monotony became unbearable, and as the mist thickened, he felt afraid.

Then they passed by lonely brickfields. The fog was lighter here, and he could see the strange, bottle-shaped kilns with their orange, fanlike tongues of fire. A dog barked as they went by, and far away in the darkness some wandering sea-gull screamed. The horse stumbled in a rut, then swerved aside and broke into a gallop... 30

...Suddenly the man drew up with a jerk at the top of a dark lane. Over the low roofs and jagged chimney-stacks of the houses rose the black masts of ships. Wreaths of white mist clung like ghostly sails to the yards. 35

"Somewhere about here, sir, ain't it?" he asked huskily through the trap.

## SECTION B: PAIRED TEXTS

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

Poet	Poem title	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* (Faber and Faber, ed. J Shapcott and M Sweeney)**

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

<b>Poet</b>	<b>Poem title</b>	<b>Page number</b>
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?	32
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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