

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced

Unit 3: Interpretations of Prose and Poetry

Wednesday 20 June 2012 – 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.
- 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 5 7 R 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 Marianne Moore from 1924.

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 edited extract from *The Siege* by Helen Dunmore first published in 2001.

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)



Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 1**

Question 2



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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) 'As readers of literature we are particularly attracted by the unusual and unconventional in the presentation of human 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) 'Exploring connections between works of literature is more revealing than exploring relationships within an individual poem or novel.'

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) 'Because works of literature surprise, exaggerate and subvert expectations, they have the knack of changing the very way in which we look at the world.'

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 varied presentation of the loss or lack of innocence of one kind or another is a strong connecting thread between many works of literature.'

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) 'However stressful or challenging the journey a poem or novel takes us on, there is always something to be learned from the experience.'

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 writer's task is to take the reader on a journey that challenges conventions and breaks with norms.'

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. 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) 'The writer's duty is to record individual acts of courage and commemorate losses, but not to glorify conflict as such.'

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 best war literature has both delighted in the joys of victory and lamented the bitterness of defeat.'

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 6ET03/01 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

Marianne Moore (1887–1972)

Poetry

I, too, dislike it: there are things that are important beyond all this fiddle.
Reading it, however, with a perfect contempt for it, one discovers in
it after all, a place for the genuine.

Hands that can grasp, eyes
that can dilate, hair that can rise
if it must, these things are important not because a

5

high sounding interpretation can be put upon them but because they are
useful. When they become so derivative as to become unintelligible,
the same thing may be said for all of us, that we
do not admire what
we cannot understand: the bat,
holding on upside down or in quest of something to

10

eat, elephants pushing, a wild horse taking a roll, a tireless wolf under
a tree, the immovable critic twitching his skin like a horse that feels a flea, the base
ball fan, the statistician –
nor is it valid
to discriminate against 'business documents and

15

school-books': all these phenomena are important. One must make a distinction
however: when dragged into prominence by half poets, the result is not poetry,
nor till the poets among us can be
'literalists of
the imagination' - above
insolence and triviality and can present

20

for inspection, 'imaginary gardens with real toads in them', shall we have
it. In the meantime, if you demand on one hand,
the raw material of poetry in
all its rawness and
that which is on the other hand
genuine, then you are interested in poetry.

25

Material for Question 2.

TEXT B

Sugar burns. It sends up columns of black and acrid smoke into the night air. It hisses, crackles, runs like a river of flame. A volcano of sugar spews smoke and sparks into the night sky until its white-hot molten core drives back the fire-fighters. This is the devil's kitchen. The flaming wooden carcasses of the Badayev warehouses are ovens which devour the food they were built to protect. Smoke seethes from the city's stores of cooking-oil, lard, butter, meat and flour. Leningrad's food reserves are burning, sending up gouts of flame, sweeping thick, greasy smoke low over the rooftops.

5

Thousands of tons of sugar, flour, fats and meat vanish overnight. A coating of soot and food-grease lies on window-ledges all over Leningrad. If you lift a hank of your own hair you can smell the stink of burnt fat.

10

It's the night between the eighth and ninth of September. Mga has fallen, and now there are no more road or railway links to the rest of Russia. The only way out is over the still, grey water of Lake Ladoga. Leningrad is surrounded. Built on many islands, it has become an island, packed with people who need their two thousand calories a day, but haven't got so much as a window-box to grow a handful of parsley, or a pet rabbit to skin for Sunday dinner. These are urbanites who forage in queues, not in the earth. They're used to food shortages, unofficial rationing and making do, used to insufficient vitamins, poor-quality meat and erratic supplies of fresh fruit and vegetables. They're used to coping... .

15

Your boots wear out, but you mend them somehow, and even if you never get used to the cold, you put up with it. So here you are in one of the richest, most fruitful countries on earth, and grateful if you can get a couple of onions to go with that precious half-kilo of fatty sausage. Georgia may be overflowing with lemons and apricots, roast lamb shanks and sweet wine, but you certainly don't see any of that up here. Cabbage, a bagful of wizened up apples, soup. *Kasha and cabbage soup, that's our grub.* The kolkhoz market has better stuff but it costs a fortune.

20

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Of course it's different for the high-up ones. They have special shops with white bread, fresh meat, caviar and everything you could imagine, spread out like on a magic tablecloth. You can tell who shops there just by looking at them. How do you think they get those plump, rosy skins, without a spot or wrinkle on them? And their children have smooth, glossy hair that bounces around as if it's got a life of its own. You only get hair like that by eating butter and oranges.

30

Mga – A small settlement near to the city of Leningrad.

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)

Poet	Poem title	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	Poem title	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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