

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced

Unit 3: Interpretations of Prose and Poetry

Thursday 24 January 2013 – Morning

Time: 2 hours 45 minutes

Paper Reference

6ET03/01

You should 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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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 Elizabeth Bishop from 1936.

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 *Tipping the Velvet*, by Sarah Waters, first published in 1999.

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) 'However much we might strive for equality in real life, works of literature are at their most stimulating for the reader when they deal with unequal 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) 'For the reader the most challenging relationships to be found in works of literature are those that deal with the consequences of feelings that are not returned.'

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) 'The process of learning about self in works of literature inevitably invites confronting pain and unpleasantness as much as pleasure and 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 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) 'Characters in works of literature may be presented as being less than honest about themselves, but in the end the truth about them will always emerge.'

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) 'Although journeys in works of literature may involve the rejection of the past, the present and future are often shown to offer few consolations or comforts.'

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) 'Works of literature present journeys that enable those undertaking them to realise that loyalty to others is at least as important as loyalty to self.'

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) 'Although they may deal effectively with the business of warfare, writers of novels and poems tend to have more insights when presenting the dehumanising effects on those involved in it.'

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) 'Writing about war may depict great cruelty and horror, but out of the conflict evidence of great courage and dignity will inevitably emerge.'

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 |



Edexcel GCE

English Literature

Advanced

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Source Booklet

Paper Reference

6ET03/01

Do not return this Source Booklet with the question paper.

Turn over ►

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PEARSON

SECTION A: UNPREPARED POETRY OR PROSE

Material for Question 1.

TEXT A

A Miracle for Breakfast

At six o'clock we were waiting for coffee,
waiting for coffee and the charitable crumb
that was going to be served from a certain balcony
–like kings of old, or like a miracle.
It was still dark. One foot of the sun
steadied itself on a long ripple in the river.

5

The first ferry of the day had just crossed the river.
It was so cold we hoped that the coffee
would be very hot, seeing that the sun
was not going to warm us; and that the crumb
would be a loaf each, buttered, by a miracle.
At seven a man stepped out on the balcony.

10

He stood for a minute alone on the balcony
looking over our heads toward the river.
A servant handed him the makings of a miracle,
consisting of one lone cup of coffee
and one roll, which he proceeded to crumb,
his head, so to speak, in the clouds–along with the sun.

15

Was the man crazy? What under the sun
was he trying to do, up there on his balcony!
Each man received one rather hard crumb,
which some flicked scornfully into the river,
and, in a cup, one drop of the coffee.
Some of us stood around, waiting for the miracle.

20

I can tell what I saw next; it was not a miracle.
A beautiful villa stood in the sun
and from its doors came the smell of hot coffee.
In front, a baroque white plaster balcony
added by birds, who nest along the river,
–I saw it with one eye close to the crumb–

25

30

and galleries and marble chambers. My crumb
my mansion, made for me by a miracle,
through ages, by insects, birds, and the river
working the stone. Every day, in the sun,
at breakfast time I sit on my balcony
with my feet up, and drink gallons of coffee.

35

We licked up the crumb and swallowed the coffee.
A window across the river caught the sun
as if the miracle were working, on the wrong balcony.

Elizabeth Bishop

Material for Question 2.

TEXT B

Have you ever tasted a Whitstable oyster? If you have, you will remember it. Some quirk of the Kentish coastline makes Whitstable natives – as they are properly called – the largest and the juiciest, the savouriest yet the subtlest, oysters in the whole of England. Whitstable oysters are, quite rightly, famous. The French, who are known for their sensitive palates, regularly cross the Channel for them; they are shipped, in barrels of ice, to the dining-tables of Hamburg and Berlin. Why, the King himself, I heard, makes special trips to Whitstable with Mrs Keppel, to eat oyster suppers in a private hotel; and as for the old Queen – she dined on a native a day (or so they say) till the day she died.

5

Did you ever go to Whitstable, and see the oyster-parlours there? My father kept one; I was born in it – do you recall a narrow, weather-boarded house, painted a flaking blue, half-way between the High Street and the harbour? Do you remember the bulging sign that hung above the door, that said that Astley's Oysters, the Best in Kent were to be had within? Did you, perhaps, push at that door, and step into the dim, low-ceilinged, fragrant room beyond it? Can you recall the tables with their chequered cloths – the bill of fare chalked on a board – the spirit-lamps, the sweating slabs of butter?

10

15

Were you served by a girl with a rosy cheek, and a saucy manner, and curls? That was my sister, Alice. Or was it a man, rather tall and stooping, with a snowy apron falling from the knot in his neck-tie to the bow in his boots? That was my father. Did you see, as the kitchen door swung to and fro, a lady stand frowning into the clouds of steam that rose from a pan of bubbling oyster soup, or a sizzling gridiron? That was my mother.

20

And was there at her side a slender, white-faced, unremarkable-looking girl, with the sleeves of her dress rolled up to her elbows, and a lock of lank and colourless hair forever falling into her eye, and her lips continually moving to the words of some street-singer's or music-hall song?

That was me.

25

Like Molly Malone in the old ballad, I was a fishmonger, because my parents were. They kept the restaurant, and the rooms above it: I was raised an oyster-girl, and steeped in all the flavours of the trade. My first few childish steps I took around vats of sleeping natives and barrels of ice; before I was ever given a piece of chalk and a slate, I was handed an oyster-knife and instructed in its use; while I was still lisping out my alphabet at the schoolmaster's knee, I could name you the contents of an oyster-cook's kitchen – could sample fish with a blindfold on, and tell you their variety. Whitstable was all the world to me, Astley's Parlour my own particular country, oyster-juice my medium. Although I didn't long believe the story told to me by Mother – that they had found me as a baby in an oyster-shell, and a greedy customer had almost eaten me for lunch – for eighteen years I never doubted my own oysterish sympathies, never looked far beyond my father's kitchen for occupation, or for love.

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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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