

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced

Unit 3: Interpretations of Prose and Poetry

Thursday 6 June 2013 – Afternoon

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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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 Sharon Olds from 1987.

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 *Lord Jim*, by Joseph Conrad, first published in 1900.

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 in the box ☒. 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) "The best writing about relationships is likely to deal with psychological and emotional growth."

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) "As readers, we soon discover that relationships in works of literature are as much about links between characters and significant places and events in their lives as about links with other people."

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) "In works of literature, confronting inner turmoil and contradictions is an inevitable part of achieving a sense of 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.

Or:

- (b) "Characters in works of literature are at their most vivid when formed by their physical and social environment as much as by personal 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 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 & The Habit of Departure only)*

The General Prologue to the Canterbury Tales, Geoffrey Chaucer

Either:

- (a) "What is striking to readers of works of literature are the ways in which writers present characters as having a lack of physical and emotional control over their own destinies."

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) "As in life, journeys in novels and poems rarely resolve problems or conflicts of character, relationships or circumstances."

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) "Whatever preconceptions the reader may have, good writing will always reveal what war is really about."

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 likely to deal with the serious business of warfare in a surprisingly wide range of tones: from the very serious to the light-hearted."

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)



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 3(a)** **Question 3(b)**
Question 4(a) **Question 4(b)**
Question 5(a) **Question 5(b)**
Question 6(a) **Question 6(b)**

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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

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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

I go back to May 1937

I see them standing at the formal gates of their colleges,
I see my father strolling out
under the ochre sandstone arch, the
red tiles glinting like bent
plates of blood behind his head, I 5
see my mother with a few light books at her hip
standing at the pillar made of tiny bricks with the
wrought-iron gate still open behind her, its
sword-tips black in the May air,
they are about to graduate, they are about to get married, 10
they are kids, they are dumb, all they know is they are
innocent, they would never hurt anybody.
I want to go up to them and say Stop,
don't do it—she's the wrong woman,
he's the wrong man, you are going to do things 15
you cannot imagine you would ever do,
you are going to do bad things to children,
you are going to suffer in ways you never heard of,
you are going to want to die. I want to go
up to them there in the late May sunlight and say it, 20
her hungry pretty blank face turning to me,
her pitiful beautiful untouched body,
his arrogant handsome blind face turning to me,
his pitiful beautiful untouched body,
but I don't do it. I want to live. I 25
take them up like the male and female
paper dolls and bang them together
at the hips like chips of flint as if to
strike sparks from them, I say
Do what you are going to do, and I will tell about it. 30

Material for Question 2.

TEXT B

A marvellous stillness pervaded the world, and the stars, together with the serenity of their rays, seemed to shed upon the earth the assurance of everlasting security. The young moon recurved, and shining low in the west, was like a slender shaving thrown up from a bar of gold, and the Arabian Sea, smooth and cool to the eye like a sheet of ice, extended its perfect level to the perfect circle of a dark horizon. The propeller turned without a check, as though its beat had been part of the scheme of a safe universe; and on each side of the *Patna** two deep folds of water, permanent and sombre on the unwrinkled shimmer, enclosed within their straight and diverging ridges a few white swirls of foam bursting in a low hiss, a few wavelets, a few ripples, a few undulations that, left behind, agitated the surface of the sea for an instant after the passage of the ship, subsided splashing gently, calmed down at last into the circular stillness of water and sky with the black speck of the moving hull remaining everlastingly in its centre. 5 10

Jim on the bridge was penetrated by the great certitude of unbounded safety and peace that could be read on the silent aspect of nature like the certitude of fostering love upon the placid tenderness of a mother's face. Below the roof of awnings...the pilgrims of an exacting faith slept on mats, on blankets, on bare planks, on every deck, in all the dark corners, wrapped in dyed cloths, muffled in soiled rags, with their heads resting on small bundles, with their faces pressed to bent forearms: the men, the women, the children; the old with the young, the decrepit with the lusty—all equal before sleep, death's brother. 15

A draught of air, fanned from forward by the speed of the ship, passed steadily through the long gloom between the high bulwarks, swept over the rows of prone bodies; a few dim flames in globe-lamps were hung short here and there under the ridge-poles, and in the blurred circles of light thrown down and trembling slightly to the unceasing vibration of the ship appeared a chin upturned, two closed eyelids, a dark hand with silver rings, a meagre limb draped in a torn covering, a head bent back, a naked foot, a throat bared and stretched as if offering itself to the knife. The well-to-do had made for their families shelters with heavy boxes and dusty mats; the poor reposed side by side with all they had on earth tied up in a rag under their heads; the lone old men slept, with drawn-up legs, upon their prayer-carpets, with their hands over their ears and one elbow on each side of the face; a father, his shoulders up and his knees under his forehead, dozed dejectedly by a boy who slept on his back with tousled hair and one arm commandingly extended; a woman covered from head to foot, like a corpse, with a piece of white sheeting, had a naked child in the hollow of each arm; the Arab's belongings, piled right aft, made a heavy mound of broken outlines, with a cargo-lamp swung above, and a great confusion of vague forms behind: gleams of paunchy brass pots, the foot-rest of a deck-chair, blades of spears, the straight scabbard of an old sword leaning against a heap of pillows, the spout of a tin coffee-pot... Above the mass of sleepers a faint and patient sigh at times floated, the exhalation of a troubled dream; and short metallic clangs bursting out suddenly in the depths of the ship, the harsh scrape of a shovel, the violent slam of a furnace-door, exploded brutally, as if the men handling the mysterious things below had their breasts full of fierce anger: while the slim high hull of the steamer went on evenly ahead, without a sway of her bare masts, cleaving continuously the great calm of the waters under the inaccessible serenity of the sky. 20 25 30 35 40

* a ship carrying people to Mecca

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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