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Pearson
Edexcel GCE

Centre Number

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Candidate Number

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English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Friday 20 May 2016 – Morning

Time: 2 hours 15 minutes

Paper Reference

6ET01/01

You must have:

Set texts (clean copies only)

Source Booklet (enclosed)

Total Marks

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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 **three** questions, **one** from Section A, **one** from Section B and **one** from Section C.
- 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.

Turn over ►

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(Total for Question 1 = 20 marks)



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(b) Novelists use imagery to create particular effects.

Identify **two** examples of imagery which add to the effect of the narrative, and comment on their use.

(AO2 = 5)

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(c) Novelists develop characters in order to create interest for the reader.

Discuss the ways in which Raymond Chandler develops character in this passage.

(AO1 = 5, AO2 = 5)

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(Total for Question 2 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS



SECTION B: POETRY

Answer ONE question from this section.

3 Home

EITHER

- (a) 'In order truly to succeed, a poem about home must make effective use of contrast.'

Compare and contrast **at least two** poems, in the light of this statement.

OR

- (b) 'The best poems about home are essentially love poems.'

Using **one** of the following poems as a starting point, compare and contrast how poets present love in **at least one other** poem, in the light of this statement.

Either Charlotte Mew *Rooms* (Here to Eternity)

Or Elizabeth Jennings *One Flesh* (Oxford Anthology of English Poetry)

Or e e cummings 'anyone lived in a pretty how town' (The Rattle Bag).

(AO1 = 15, AO2 = 5, AO3 = 20)

(Total for Question 3 = 40 marks)

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4 Land

EITHER

- (a) 'Our experience of the land makes us who we are.'

Compare and contrast **at least two** poems, in the light of this statement.

OR

- (b) 'The best poems about land make a striking use of imagery and symbolism.'

Using **one** of the following poems as a starting point, compare and contrast how poets use imagery and symbolism in **at least one other** poem, in the light of this statement.

Either William Wordsworth from *The Prelude, Book I (1805)* (Here to Eternity)

Or William Wordsworth from *The Prelude* (Oxford Anthology of English Poetry)

Or William Wordsworth *Nutting* (The Rattle Bag).

(AO1 = 15, AO2 = 5, AO3 = 20)

(Total for Question 4 = 40 marks)

5 Work

EITHER

- (a) 'The best poems about work are only the ones which are deeply critical of it.'

Compare and contrast **at least two** poems, in the light of this statement.

OR

- (b) 'In order to be successful, poems about work should create a vivid sense of the worker, not just the work.'

Using **one** of the following poems as a starting point, compare and contrast how poets create a sense of the worker in **at least one other** poem, in the light of this statement.

Either William Wordsworth *The Solitary Reaper* (Here to Eternity)

Or William Wordsworth *The Solitary Reaper* (Oxford Anthology of English Poetry)

Or Walt Whitman *The Ox-Tamer* (The Rattle Bag).

(AO1 = 15, AO2 = 5, AO3 = 20)

(Total for Question 5 = 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 3(a)

Question 3(b)

Question 4(a)

Question 4(b)

Question 5(a)

Question 5(b)

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TOTAL FOR SECTION B = 40 MARKS



SECTION C: PROSE

Answer ONE question from this section.

- 6 *Jane Eyre* (Penguin Classics) and **either** *Wide Sargasso Sea* (Penguin Modern Classics) **or** *The Magic Toyshop* (Virago)

EITHER

- (a) 'This is a narrative driven by a fundamental hatred of men.'

Explore the methods which writers use to present men, in the light of this statement.

In your response, you should focus on *Jane Eyre* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

OR

- (b) 'The places are far more interesting than the people in this book.'

Using *Jane Eyre* page 52 as your starting point, **from** 'The lady I had left might be about twenty-nine' **to** "'Form classes!'" on page 54, explore the ways in which writers depict places, in the light of this statement.

In your response, you should focus on *Jane Eyre* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 6 = 40 marks)

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7 *Brighton Rock* (Vintage) and **either** *Lies of Silence* (Vintage) **or** *A Clockwork Orange* (Penguin)

EITHER

- (a) 'A story which relishes violence and the threat of it.'

Explore the methods which writers use to present violence and the threat of it, in the light of this statement.

In your response, you should focus on *Brighton Rock* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

OR

- (b) 'This writer excels at creating unpleasant characters – no-one who appears in the narrative is anything else.'

Using *Brighton Rock* page 124 as your starting point, **from** 'Mr. Prewitt knew.' **to** 'A marriage of a minor's not easy.' on page 125, explore the ways in which writers create unpleasant characters, in the light of this statement.

In your response, you should focus on *Brighton Rock* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 7 = 40 marks)

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8 *Pride and Prejudice* (Penguin Classics) and **either** *The French Lieutenant's Woman* (Vintage) **or** *The Yellow Wallpaper* (Virago)

EITHER

- (a) 'This is a novel which is, above all, about freedom.'

Explore the methods which writers use to present freedom, in the light of this statement.

In your response, you should focus on *Pride and Prejudice* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

OR

- (b) 'It is the male characters who create the most interest.'

Using *Pride and Prejudice* page 75 as your starting point, **from** 'The gentlemen did approach;' **to** 'asked in an hesitating manner how long Mr. Darcy had been staying there.' on page 76, explore the methods writers use to develop male characters, in the light of this statement.

In your response, you should focus on *Pride and Prejudice* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 8 = 40 marks)

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9 ***Wuthering Heights*** (Penguin Classics) and **either** *The Scarlet Letter* (Oxford World's Classics) **or** *The Color Purple* (Phoenix)

EITHER

- (a) 'A novel which vividly explores the use and abuse of power.'

Explore the methods writers use to present the use and abuse of power, in the light of this statement.

In your response, you should focus on *Wuthering Heights* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

OR

- (b) 'One of the greatest strengths of this tale lies in its use of imagery and symbolism.'

Using *Wuthering Heights* page 110 as your starting point, **from** 'I asked if he liked Mr Heathcliff?' **to** "Every day I grow madder after sending him to heaven!" on page 111, explore how writers make use of imagery and symbolism, in the light of this statement.

In your response, you should focus on *Wuthering Heights* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 9 = 40 marks)



10 *Howards End* (Penguin) and **either** *The Remains of the Day* (Faber and Faber) **or** *The Shooting Party* (Penguin)

EITHER

- (a) 'The writer's vivid use of irony is what really makes this narrative compelling.'

Explore the ways in which writers use irony, in the light of this statement.

In your response, you should focus on *Howards End* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

OR

- (b) 'Most of the characters in this novel are condemned for their utter self-absorption.'

Using *Howards End* page 161 as your starting point, **from** "Do excuse me, but about the Porphyryon." **to** "You're ridiculous, Helen." on page 162, explore how writers develop self-absorbed characters to create interest for the reader, in the light of this statement.

In your response, you should focus on *Howards End* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 10 = 40 marks)

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TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 100 MARKS



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Source Booklet

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PEARSON

SECTION A: UNSEEN POETRY OR PROSE

Material for Question 1

TEXT A

Birdfall

We were three hours at sea
When the birds began to fall;
Tired from the fog and cold,
Some rested on the decks
While we fished for food 5
In that blind rolling water;
Specks of beating life
In a world too big to picture,
They took off once more
Into the mist and rain. We said 10
A prayer for them, and we
Prayed for ourselves again.

Danica Ognjenovic

Material for Question 2

TEXT B

This extract is taken from *The Big Sleep* by Raymond Chandler, which was published in 1939.

It was about eleven o'clock in the morning, mid-October, with the sun not shining and a look of hard wet rain in the clearness of the foothills. I was wearing my powder-blue suit, with dark blue shirt, tie and display handkerchief, black brogues, black wool socks with dark blue clocks on them. I was neat, clean, shaved and sober, and I didn't care who knew it. I was everything the well-dressed private detective ought to be. I was calling on four million dollars.

5

The main hallway of the Sternwood Place was two storeys high. Over the entrance doors, which would have let in a troop of Indian elephants, there was a broad stained-glass panel showing a knight in dark armour rescuing a lady who was tied to a tree and didn't have any clothes on but some very long and convenient hair. The knight had pushed the vizor of his helmet back to be sociable, and he was fiddling with the knots on the ropes that tied the lady to the tree and not getting anywhere. I stood there and thought that if I lived in the house, I would sooner or later have to climb up there and help him. He didn't seem to be really trying.

10

There were french doors at the back of the hall, beyond them a wide sweep of emerald grass to a white garage, in front of which a slim dark young chauffeur in shiny black leggings was dusting a maroon Packard convertible. Beyond the garage were some decorative trees trimmed as carefully as poodle dogs. Beyond them a large greenhouse with a domed roof. Then more trees and beyond everything the solid, uneven, uncomfortable line of the foothills.

15

20

On the east side of the hall a free staircase, tile-paved, rose to a gallery with a wrought-iron railing and another piece of stained-glass romance. Large hard chairs with rounded red plush seats were backed into the vacant spaces of the wall around about. They didn't look as if anybody ever sat in them.

SECTION B: POETRY

Selections from *Here to Eternity* (ed. A Motion)

Poet	Poem title	Page number
Home		
Edward Thomas	The New House	31
Matthew Sweeney	The House	31
Gerard Manley Hopkins	The Candle Indoors	34
Ian Hamilton Finlay	Orkney Interior	34
W B Yeats	<i>from</i> Meditations in Time of Civil War	36
Samuel Taylor Coleridge	Frost at Midnight	38
Philip Larkin	Home is so Sad	42
Charlotte Mew	Rooms	43
Emily Dickinson	'Sweet-safe-Houses'	43
Robert Minhinnick	The House	44
Robert Frost	The Hill Wife	45
Robert Browning	Love in a Life	48
Alfred, Lord Tennyson	<i>from</i> In Memoriam	48
Louis MacNeice	House on a Cliff	52
Derek Walcott	Ruins of a Great House	53
Christina Rossetti	At Home	54
Land		
William Wordsworth	<i>from</i> The Prelude, Book I (1805)	85
Dylan Thomas	Poem in October	88
Patrick Kavanagh	Epic	90
W R Rodgers	Field Day	91
Miriam Waddington	Popular Geography	92
Norman MacCaig	Summer Farm	93
Robert Browning	Home-thoughts from Abroad	95
Elizabeth Barrett Browning	<i>from</i> Aurora Leigh, Book I	95
Ivor Gurney	Cotswold Ways	97
Michael Longley	Landscape	98
Hugh MacDiarmid	<i>from</i> On a Raised Beach	99
Walt Whitman	This Compost	100
Edward Thomas	Digging	102
Christopher Reid	Men against Trees	105
Stanley Kunitz	The War against the Trees	105
Thomas Hardy	Overlooking the River Stour	106
R S Thomas	Welsh Landscape	109

Work

U A Fanthorpe	You will be hearing from us shortly	117
Elaine Feinstein	Father	119
Elma Mitchell	Thoughts After Ruskin	121
Rita Dove	The Great Palaces of Versailles	123
William Wordsworth	The Solitary Reaper	124
Molly Holden	Photograph of Haymaker, 1890	125
Gillian Clarke	Hay-making	126
A B ('Banjo') Paterson	Shearing at Castlereagh	130
Allen Ginsberg	The Bricklayer's Lunch Hour	131
Ruth Padel	Builders	132
William Blake	The Chimney Sweeper	138
Tony Harrison	Working	139
C H Sisson	Money	143
Philip Larkin	Toads	145
Simon Armitage	CV	149
R S Thomas	Iago Prytherch	151
Benjamin Zephaniah	It's Work	154

**Selections from *The Oxford Anthology of English Poetry Volume II: Blake to Heaney*
(ed. J Wain)**

Poet	Poem title	Page number
Home		
William Blake	Infant Joy	4
Samuel Rogers	A Wish	28
Charles Lamb	The Old Familiar Faces	139
Thomas Hood	I Remember, I Remember	300
William Barnes	The Wife A-Lost	322
William Barnes	The Wind at the Door	323
Alfred, Lord Tennyson	Mariana	366
Coventry Patmore	The Toys	459
Thomas Hardy	The Self-Unseeing	510
Gerard Manley Hopkins	The Candle Indoors	534
W B Yeats	The Lake Isle of Innisfree	569
Walter de la Mare	The Listeners	595
D H Lawrence	End of Another Home Holiday	606
Robert Graves	Parent to Children	655
George Barker	To My Mother	711
Elizabeth Jennings	One Flesh	734
Land		
William Wordsworth	<i>from</i> The Prelude	64
John Clare	After Reading in a Letter Proposals for Building a Cottage	248
John Keats	On the Grasshopper and Cricket	252
John Keats	To Autumn	272
Elizabeth Barrett Browning	<i>from</i> Aurora Leigh, Book I: The Sweetness of England	338
Matthew Arnold	Dover Beach	455
Thomas Hardy	Beeny Cliff	519
Rudyard Kipling	The Way Through the Woods	567
Charlotte Mew	The Trees are Down	589
Edward Thomas	As the Team's Head-Brass	603
T S Eliot	<i>from</i> Four Quartets: Little Gidding	632
Louis MacNeice	The Sunlight on the Garden	671
Dylan Thomas	Especially when the October wind	715
Philip Larkin	Going, Going	732
Thom Gunn	On the Move	735
Anne Stevenson	Himalayan Balsam	747

Work

William Blake	The Chimney Sweeper	3
Joanna Baillie	Hay Making	23
William Wordsworth	The Solitary Reaper	63
Samuel Taylor Coleridge	Work Without Hope	127
Gerard Manley Hopkins	Felix Randal	534
A E Housman	The Carpenter's Son	564
W B Yeats	To a Friend Whose Work Has Come to Nothing	571
W B Yeats	A Coat	573
Wilfred Owen	Miners	648
W H Auden	'O lurcher-loving collier, black as night'	693
W H Auden	In Memory of W B Yeats	694
Philip Larkin	Toads	725
Philip Larkin	Toads Revisited	729
Ted Hughes	View of a Pig	741
Ted Hughes	Tractor	742
Seamus Heaney	The Forge	748

Selections from *The Rattle Bag* (ed. S Heaney and T Hughes)

Poet	Poem title	Page number
Home		
e e cummings	'anyone lived in a pretty how town'	35
Norman MacCaig	Aunt Julia	51
Louis MacNeice	Autobiography	53
Thom Gunn	Baby Song	56
Gwendolyn Brooks	The Ballad of Rudolph Reed	62
John Betjeman	Death in Leamington	123
Thomas Hardy	The House of Hospitalities	193
Robert Graves	It Was All Very Tidy	217
Walter de la Mare	John Mouldy	226
Robert Graves	Lollocks	249
John Clare	Mouse's Nest	299
Patrick Kavanagh	'My father played the melodeon'	303
D H Lawrence	Piano	343
Thomas Hardy	The Self-Unseeing	373
W H Auden	The Wanderer	454
Land		
Edward Thomas	'As the team's head-brass flashed out'	42
Thomas Hardy	Beeny Cliff	67
Andrew Marvell	Bermudas	73
Elizabeth Bishop	The Bight	76
Gerard Manley Hopkins	Binsey Poplars	77
Robert Frost	Birches	78
Sylvia Plath	Crossing the Water	117
Robert Frost	Desert Places	125
John Clare	The Flood	156
Emily Dickinson	'How the old Mountains drip with Sunset'	195
Thomas Hardy	In Time of 'The Breaking of Nations'	211
Norman MacCaig	Interruption to a Journey	214
T S Eliot	Landscapes	229
Sylvia Plath	Mushrooms	299
William Wordsworth	Nutting	314
Hugh MacDiarmid	Scotland Small?	365
Robert Frost	Stopping By Woods on a Snowy Evening	407
William Stafford	A Survey	410

Work

Robert Lowell	Alfred Corning Clarke	24
Hugh MacDiarmid	Another Epitaph on an Army of Mercenaries	35
William Carlos Williams	The Artist	37
Philip Larkin	At Grass	45
Charles Causley	Ballad of the Bread Man	64
Anon	The Blacksmiths	82
Anon	The Buffalo Skinners	88
William Blake	The Chimney Sweeper	108
Edward Thomas	Cock-Crow	110
Kenneth Fearing	Dirge	129
Padraic Colum	A Drover	135
A E Housman	Epitaph on an Army of Mercenaries	142
W H Auden	Epitaph on a Tyrant	142
R S Thomas	Lore	253
Walt Whitman	The Ox-Tamer	332
Wallace Stevens	Ploughing on Sunday	346

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