

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCE**

# English Literature

**Advanced Subsidiary**

**Unit 1: Explorations in Prose and Poetry**

Monday 23 May 2011 – Morning

**Time: 2 hours 15 minutes**

Paper Reference

**6ET01/01**

**You must have:**

Source Booklet

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 **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.

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Candidates must answer ONE question from each section.

SECTION A: UNSEEN POETRY OR PROSE

Answer EITHER Question 1 OR Question 2 from Section A.

If you answer Question 1 put a cross in this box  .

Answer ALL parts of the question.

1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

(a) Rhythm and metre are often considered to be important features in poetry.

Discuss the use and effect of rhythm and metre in this poem.

(AO1 = 5)

Ruled area for writing the answer to Question 1(a).



(b) Poets often make use of sentence structure for effect.

Using **two** examples from the poem, explore the effect of sentence structure in the poem.

**(AO2 = 5)**

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(c) In poetry, mood and tone are developed in different ways.

Using your knowledge of poetry, discuss what you think the mood and tone in this poem are and comment on the ways in which they are developed.

**(AO1 = 5, AO2 = 5)**

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**(Total for Question 1 = 20 marks)**



**If you answer Question 2 put a cross in this box  .**  
**Answer ALL parts of the question.**

**2** Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Novelists use language choice to create interest.

Identify and comment on the effect of the writer's use of language choice in this extract.

**(AO1 = 5)**

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(b) Novelists use imagery to create particular effects.

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

(AO2 = 5)

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(c) Novelists use characterisation in order to create interest for the reader. Using your knowledge of characterisation, discuss the ways in which J G Farrell develops it in this passage.

(AO1 = 5, AO2 = 5)

A series of horizontal dotted lines for writing the answer.





(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) 'Poets writing about home are usually concerned with presenting it as a place of safety.'

Compare and contrast the ways in which home is presented in **at least two** poems, in the light of this statement.

**Or:**

- (b) 'A writer who cannot create a vivid sense of place has no business writing a poem about home.'

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

**Either** *Ruins of a Great House*, Derek Walcott (*Here to Eternity*)

**Or** *The Lake Isle of Innisfree*, W B Yeats (*Oxford Anthology of English Poetry*)

**Or** *The House of Hospitalities*, Thomas Hardy (*The Rattle Bag*)

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

**(Total for Question 3 = 40 marks)**



#### 4 Land

**Either:**

- (a) 'Poems about land only work when they are personal.'

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

**Or:**

- (b) 'Most poems about land are unhealthily obsessed with the theme of nature.'

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

**Either** from *Aurora Leigh, Book I*, Elizabeth Barrett Browning (*Here to Eternity*)

**Or** *On the Grasshopper and Cricket*, John Keats (*Oxford Anthology of English Poetry*)

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

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

**(Total for Question 4 = 40 marks)**

#### 5 Work

**Either:**

- (a) 'The best writing about work asserts that it is character-building.'

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

**Or:**

- (b) 'The creation of vivid imagery is vital to the success of any poem about work.'

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

**Either** *The Great Palaces of Versailles*, Rita Dove (*Here to Eternity*)

**Or** *A Coat*, W B Yeats (*Oxford Anthology of English Poetry*)

**Or** *Ballad of the Bread Man*, Charles Causley (*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 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 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) 'Pride and self-love are the primary motivations of the main characters.'

Explore the methods which writers use to present the ideas of pride and self-love.

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, in the light of this statement.

**Or:**

- (b) 'Violence is a core part of the attraction of the narrative.'

Using *Jane Eyre* page 12 as your starting point, **from** 'John had not much affection for his mother and sisters, and an antipathy to me.' **to** 'Four hands were immediately laid upon me, and I was borne upstairs.' on page 14, examine the ways in which writers explore the theme of violence.

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, in the light of this statement.

(AO1 = 15, AO2 = 25)

**(Total for Question 6 = 40 marks)**



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

**Either:**

- (a) 'The principal satisfaction of reading this novel is that the characters get exactly what they deserve.'

Explore the methods which writers use to present the idea that the characters get what they deserve, 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) 'The vividness of the settings is a genuine strength of the narrative.'

Using *Brighton Rock* page 3 as your starting point, **from** 'Hale knew, before he had been in Brighton three hours...' **to** '...the grinning skeletons under the Aquarium promenade, the sticks of Brighton rock, the paper sailors' caps.' on page 4, explore the ways in which writers use settings to create interest for the reader.

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, in the light of this statement.

(AO1 = 15, AO2 = 25)

**(Total for Question 7 = 40 marks)**



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

**Either:**

- (a) 'Other people's problems are the dullest things in the world about which to read.'

Explore the methods which writers use to present other people's problems.

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, in the light of this statement.

**Or:**

- (b) 'The author's brilliant use of irony and ironic situations is what holds the interest.'

Using *Pride and Prejudice* page 216 as your starting point, **from** 'Elizabeth's impatience to acquaint Jane with what had happened could no longer be overcome;' **to** "'One may be continually abusive without saying any thing just; but one cannot be always laughing at a man without now and then stumbling on something witty.'" on page 218, explore the methods writers use to develop irony and ironic situations.

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, in the light of this statement.

(AO1 = 15, AO2 = 25)

**(Total for Question 8 = 40 marks)**



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

**Either:**

- (a) 'The idea that what society thinks matters is hugely significant in this story.'

Explore the methods writers use to present the idea that what society thinks matters.

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, in the light of this statement.

**Or:**

- (b) 'The use of contrast is essential in adding colour to the narrative.'

Using *Wuthering Heights* page 68 as your starting point, **from** 'Catherine and he were constant companions still, at his seasons of respite from labour;' **to** 'she had failed to recover her equanimity since the little dispute with Heathcliff.' on page 71, explore the ways in which writers use contrast to create interest for the reader.

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, in the light of this statement.

(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 both loves and hates the characters.'

Explore the methods writers use to present attitudes to characters.

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, in the light of this statement.

**Or:**

(b) 'What people say and how they say it provides a great deal of the energy of this novel.'

Using *Howards End* page 113 as your starting point, **from** 'The patronizing tone, thought Margaret, came well enough from a man who was old enough to be their father.' **to** "'Human nature, I'm afraid.'" on page 114, explore how writers make use of what people say and how they say it.

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, in the light of this statement.

(AO1 = 15, AO2 = 25)

**(Total for Question 10 = 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 6(a)  | <input checked="" type="checkbox"/> | Question 6(b)  | <input checked="" type="checkbox"/> |
| Question 7(a)  | <input type="checkbox"/>            | Question 7(b)  | <input type="checkbox"/>            |
| Question 8(a)  | <input type="checkbox"/>            | Question 8(b)  | <input type="checkbox"/>            |
| Question 9(a)  | <input type="checkbox"/>            | Question 9(b)  | <input type="checkbox"/>            |
| Question 10(a) | <input type="checkbox"/>            | Question 10(b) | <input type="checkbox"/>            |

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





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Unit 6ET01/1 focuses on the Assessment Objectives AO1, AO2 and AO3 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	40
<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



**Edexcel GCE**

# **English Literature**

**Advanced Subsidiary**

**Unit 1: Explorations in Prose and Poetry**

Monday 23 May 2011 – Morning

**Source Booklet**

Paper Reference

**6ET01/01**

**Do not return this Source Booklet with the question paper.**

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## SECTION A: UNSEEN POETRY OR PROSE

### Material for Question 1.

#### TEXT A

Maiden Name<sup>1</sup>

Marrying left your maiden name disused.  
Its five light sounds no longer mean your face,  
Your voice, and all your variants of grace;  
So since you were so thankfully confused  
By law with someone else, you cannot be 5  
Semantically the same as that young beauty:  
It was of her that these two words were used.

Now it's a phrase applicable to no one,  
Lying just where you left it, scattered through  
Old lists, old programmes, a school prize or two, 10  
Packets of letters tied with tartan ribbon –  
Then is it scentless, weightless, strengthless wholly  
Untruthful? Try whispering it slowly.  
No, it means you. Or, since you're past and gone,

It means what we feel now about you then: 15  
How beautiful you were, and near, and young,  
So vivid, you might still be there among  
Those first few days, unfingermarked again.  
So your old name shelters our faithfulness,  
Instead of losing shape and meaning less 20  
With your depreciating luggage laden.

Philip Larkin

<sup>1</sup>*maiden name* A woman's family name before she is married.

## Material for Question 2.

### TEXT B

**In this extract, the settlement of Krishnapur is under siege during the 'Indian Mutiny' of 1857. The town of Captainganj has already been over-run, though 'The Collector', who is in charge of Krishnapur's defence, does not yet know this.**

"He surely can't be paying us another visit already," grumbled the Magistrate, unaware of the unfavourable judgement which had been passed on his character a few moments earlier in the Collector's mind.

At the window, they both listened to the familiar thud of hoofs and jingle of harness which announced the arrival of the General and his *sowars* from Captainganj.

5

"Damn the fellow!" sighed the Collector. "I expect he's come to sneer at my ramparts again." But even as he spoke he saw the cluster of riders reign up in front of the Residency and realised that something was amiss. The General, instead of waiting to be lifted, had plunged forward over the horse's head and slithered to the ground. And there he continued to lie until the *sowars* came to pick him up. But the glare even at this time of day was still so intense that the Collector, looking out from the semi-darkness of his study, could not be sure that he had actually seen what he had just seen... The sudden shouting and commotion that echoed immediately afterwards from the hall left him in little doubt, however.

10

As he stepped outside on to the portico the light and heat smote him, causing him to falter and put a hand on the wrought iron railing, which he snatched away instantly, his fingers seared. He waited at the top of the stairs and watched then, as the *sowars* came towards him carrying the General. Blood was running freely from the General's body and splashing audibly on to the baked earth. The *sowars* were evidently trying to stop the flowing of blood by holding him first one way then another, as someone eating toast and honey might try, by vigilance and dexterity, to prevent it dripping. The General's blood continued to patter on the earth, however, and all the way up the steps and into the hall where he was laid down at last, after some hesitation, on a rather expensive carpet.

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J G Farrell, *The Siege of Krishnapur*

## SECTION B: POETRY

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

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

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

<b>Poet</b>	<b>Poem title</b>	<b>Page number</b>
<b>Home</b>		
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
<b>Land</b>		
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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