

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Friday 17 May 2013 – Afternoon

Time: 2 hours 15 minutes

Paper Reference

6ET01/01

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 **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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(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) 'Home is where the hate is.'

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

Or:

- (b) 'Because its subject matter is usually so dull, writing about home must engage the interest through the use of clever and striking poetic techniques.'

Using **one** of the following poems as a starting point, compare and contrast how poets make use of poetic techniques in writing about home in **at least one other** poem, in the light of this statement.

Either Gerard Manley Hopkins *The Candle Indoors* (Here to Eternity)

Or Gerard Manley Hopkins *The Candle Indoors* (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)



4 Land

Either:

- (a) 'Poems about land often attempt to draw us in by presenting what we easily recognise in new and powerful ways.'

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

Or:

- (b) 'The best poems about land are the ones which care.'

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

Either Christopher Reid *Men against Trees* (Here to Eternity)

Or Charlotte Mew *The Trees are Down* (Oxford Anthology of English Poetry)

Or Norman MacCaig *Interruption to a Journey* (The Rattle Bag)

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

(Total for Question 4 = 40 marks)

5 Work

Either:

- (a) 'There's nothing funny about having to work for a living.'

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

Or:

- (b) 'Work isn't for the weary and the best poems about it are full of energy.'

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

Either Benjamin Zephaniah *It's Work* (Here to Eternity)

Or W. H. Auden *In Memory of W. B. Yeats* (Oxford Anthology of English Poetry)

Or Anon *The Blacksmiths* (The Rattle Bag)

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

(Total for Question 5 = 40 marks)



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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) 'The main interest of this novel is to be found in its depiction of social class.'

Explore the methods which writers use to present social class, 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 narrative is made less effective by unlikely and unbelievable shifts in mood and tone.'

Using *Jane Eyre* page 233 as your starting point **from** 'Where was I? Did I wake or sleep?' **to** "'Jane, I've got a blow – I've got a blow, Jane!' He staggered.' on page 235, explore the ways in which writers create and use mood and tone, 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)



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

Either:

- (a) 'A bleak, depressing and hopeless tale.'

Explore the methods which writers use to create narrative interest in what can be described as 'bleak', 'depressing' or 'hopeless' material, 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) 'If a novel is to succeed it must make interesting use of voices.'

Using *Brighton Rock* page 267 as your starting point **from** 'The old man suddenly began to talk, whistling every now and then...' **to** 'She walked rapidly in the thin June sunlight towards the worst horror of all!' on page 269, explore the ways in which writers use voices to create interest for the reader, 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)



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

Either:

- (a) 'The theme of change is actually at the heart of the interest in this novel.'

Explore the methods by which writers develop the theme of change, 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) 'What the characters say and how they say it is essential to our enjoyment of this story.'

Using *Pride and Prejudice* page 5 as your starting point **from** "'My dear Mr Bennet," said his lady to him one day,' **to** "'Depend upon it, my dear, that when there are twenty, I will visit them all.'" on page 7, explore the methods writers use to develop interest through what their characters say and how they say it, 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)



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

Either:

- (a) 'A great deal of the interest in this novel is in the choices which the characters make and the consequences of their decisions.'

Explore the methods writers use to present choices, 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) 'It is the development of irony and ironic situations which creates the narrative energy here.'

Using *Wuthering Heights* page 122 as your starting point **from** 'Both the expressions flitting over her face, and the changes of her moods, began to alarm me terribly;' **to** "'A sound sleep would do you good, ma'am," I answered;' on page 124, explore the ways in which irony and ironic situations are developed to create interest for the reader, 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) 'A novel so full of pride and prejudice as to be worthy of that title, if it hadn't already been taken.'

Explore the methods writers use to present pride and prejudice in their narratives, 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) 'This novel is fundamentally a tragedy.'

Using *Howards End* page 197 as your starting point **from** 'Henry went up to the woman. She raised her face, which gleamed in the twilight like a puff-ball.' **to** 'For it was not her tragedy: it was Mrs. Wilcox's' on page 199, explore how writers develop tragedy or tragic situations 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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Unit 6ET01/01 focuses on the Assessment Objectives AO1, AO2 and AO3 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	40
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



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Source Booklet

Paper Reference

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SECTION A: UNSEEN POETRY OR PROSE

Material for Question 1.

TEXT A

Candle at a Wake*

I love fire so	
That I kiss it,	
Reach out towards it	
Wash my face in it,	
Since the gentle spirits	5
Inhabit it, like a bud,	
And a band of magic	
Thinly rings it.	
This is their home, you see,	
Their shell, their comfort,	10
And everything else	
Is too earthy for them.	
I set my fringe alight,	
I singed my eyebrows,	
I thought ... it was you	15
Flickering there in the flame.	
Perhaps you wanted	
To whisper a word of light,	
The flame quivers,	
But I am filled with dark.	20

*a watch or vigil held over a dead body prior to burial

Elena Shvarts, translated by Sasha Dugdale

Material for Question 2.

TEXT B

This is an edited extract from *Tender Is The Night* by F Scott Fitzgerald

Following a walk marked by an intangible mist of bloom that followed the white border stones, she came to a space overlooking the sea where there were lanterns asleep in the fig trees and a big table and wicker chairs and a great market umbrella from Siena, all gathered about an enormous pine, the biggest tree in the garden. She paused there a moment, looking absently at a growth of nasturtiums and iris tangled at its foot, as though sprung from a careless handful of seeds, listening to the complaints and accusations of some nursery squabble in the house. When this died away on the summer air, she walked on, between kaleidoscopic peonies massed in pink clouds, black and brown tulips and pale, mauve-stemmed roses, transparent like sugar flowers in a confectioner's window – until, as if the scherzo* of colour could reach no further intensity, it broke off suddenly in mid-air, and moist steps went down to a level five feet below. 5 10

Here, there was a well with the boarding around it dank and slippery even on the brightest days. She went up the stairs on the other side and into the vegetable garden; she walked rather quickly; she liked to be active; though at times she gave an impression of repose that was at once static and evocative. This was because she knew few words and believed in none, and in the world she was rather silent, contributing just her share of urbane humour with a precision that approached meagreness...then, she went on through lines of prospective salads to a little menagerie where pigeons and rabbits and a parrot made a medley of insolent noises at her. Descending to another ledge she reached a low, curved wall and looked down seven hundred feet to the Mediterranean Sea. 15 20

She stood in the ancient hill village of Tarmes. The villa and its grounds were made out of a row of peasant dwellings that abutted on the cliff – five small houses had been combined to make the house and four destroyed to make the garden. The exterior walls were untouched, so that from the road far below, it was indistinguishable from the violet gray mass of the town. 25

"Tender Is The Night"; F. Scott Fitzgerald; Charles Scribner's Sons; New York; 1956.

*a lively humorous piece of music

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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