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Other names

**Pearson Edexcel
International
Advanced Level**

Centre Number

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Candidate Number

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English Literature

Advanced

Unit 3: Interpretations of Prose and Poetry

Tuesday 14 January 2014 – Morning

Time: 2 hours 45 minutes

Paper Reference

6ETA3/01

You must have:

Source Booklet (enclosed)
Set texts (clean copies only)

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 **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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P43674A

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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 Michael Longley published in 1976.

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 *A Journal of the Plague Year*, a novel by Daniel Defoe, first published in 1722.

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. Jo Shapcott and Matthew 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 presentation of relationships in works of literature cannot be fully achieved without a sense of when and where they are taking place.'

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) 'Poems and novels are at their most memorable when they show those involved in relationships at their most vulnerable and emotionally sensitive.'

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

The 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) 'It is quite possible for a reader to feel involved in a work of literature despite having little or no sympathy for the characters or situations being presented.'

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) 'What is fascinating for the reader about the process of self-discovery as presented in a work of literature, is apprehension about what might be revealed.'

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) 'The presentation of journeys from innocence to experience may form the basis of many works of literature, but the writer is unlikely to offer the reader the satisfaction of an easy or full resolution.'

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) 'Journeys in works of literature are essentially about finding one's place in the world.'

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. Paul Keegan and Matthew Hollis

Legion, David Harsent (poems from the first section only)*

Either:

- (a) 'The most memorable writing about war is that written long after the events depicted, when feelings and emotions have had time to settle.'

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) 'Despite the hell-like visions presented to us in poems and novels about war, writers are able to convince us that humankind is not totally evil.'

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 6ETA3/01 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



Pearson Edexcel International Advanced Level

English Literature

Advanced

Unit 3: Interpretations of Prose and Poetry

Tuesday 14 January 2014 – Morning

Source Booklet

Paper Reference

6ETA3/01

Do not return this Source Booklet with the question paper.

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P43674A

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SECTION A: UNPREPARED POETRY OR PROSE

Material for Question 1.

TEXT A

The Swim

The little rowing boat was full of Friends and their intelligent children, One of them bailing out from dear life It seemed, while with an indolent hand	4
Another trailed a V on the lake And directed it towards the island Like an arrow. And nobody looked As we undressed quickly and jumped in.	8
All of you vanished except your head: Shoulders dissolving, and your arms too, So opaque the element which could, I know, bend a stick at the elbow	12
Or, taking the legs from under you, In its cat's-cradle of cross-currents Like a bridegroom lift you bodily Over the threshold to the island.	16
To risk brambles and nettles because We wanted to make love there and then In spite of the mud between my toes, The weeds showing like veins on your skin,	20
Did seem all that remained to be done As the creak of the rowlocks faded And our friends left us to be alone Or whatever they had decided.	24

Material for Question 2.

TEXT B

*being observations or memorials
of the most remarkable occurrences,
as well public as private, which happened in
London during the last great visitation in 1665.*

*Written by a Citizen who continued
all the while in London.
Never made public before*

5

It was about the beginning of September, 1664, that I, among the rest of my neighbours, heard in ordinary discourse that the plague was returned again in Holland; for it had been very violent there, and particularly at Amsterdam and Rotterdam, in the year 1663, whither, they say, it was brought, some said from Italy, others from the Levant, among some goods which were brought home by their Turkey fleet; others said it was brought from Candia; others from Cyprus. It mattered not from whence it came; but all agreed it was come into Holland again.

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We had no such thing as printed newspapers in those days to spread rumours and reports of things, and to improve them by the invention of men, as I have lived to see practised since. But such things as these were gathered from the letters of merchants and others who corresponded abroad, and from them was handed about by word of mouth only; so that things did not spread instantly over the whole nation, as they do now. But it seems that the Government had a true account of it, and several councils were held about ways to prevent its coming over; but all was kept very private. Hence it was that this rumour died off again, and people began to forget it as a thing we were very little concerned in, and that we hoped was not true; till the latter end of November or the beginning of December 1664 when two men, said to be Frenchmen, died of the plague in Long Acre, or rather at the upper end of Drury Lane. The family they were in endeavoured to conceal it as much as possible, but as it had gotten some vent in the discourse of the neighbourhood, the Secretaries of State got knowledge of it; and concerning themselves to inquire about it, in order to be certain of the truth, two physicians and a surgeon were ordered to go to the house and make inspection. This they did; and finding evident tokens of the sickness upon both the bodies that were dead, they gave their opinions publicly that they died of the plague. Whereupon it was given in to the parish clerk, and he also returned them to the Hall; and it was printed in the weekly bill of mortality in the usual manner, thus—

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Plague, 2. Parishes infected, 1.

The people showed a great concern at this, and began to be alarmed all over the town, and the more, because in the last week in December 1664 another man died in the same house, and of the same distemper. And then we were easy again for about six weeks, when none having died with any marks of infection, it was said the distemper was gone; but after that, I think it was about the 12th of February, another died in another house, but in the same parish and in the same manner.

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This turned the people's eyes pretty much towards that end of the town, and the weekly bills showing an increase of burials in St Giles's parish more than usual, it began to be suspected that the plague was among the people at that end of the town, and that many had died of it, though they had taken care to keep it as much from the knowledge of the public as possible. This possessed the heads of the people very much, and few cared to go through Drury Lane, or the other streets suspected, unless they had extraordinary business that obliged them to it.

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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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