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Surname	Other names
Centre Number	Candidate Number
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Edexcel GCE	
English Literature	
Advanced	
Unit 3: Interpretations of Prose and Poetry	
Monday 25 January 2010 – Morning Time: 2 hours 45 minutes	Paper Reference 6ET03/1
You must have: Set texts (clean copies only) Source Booklet	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.
- Answer **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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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 from 1845: *'The Visionary'*, by Emily Brontë.

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 *Black Swan Green*, a novel by David Mitchell, first published in 2006.

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 . 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. 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 reader's response to texts depends above all on the writers' success in showing the significance of relationships and emotions."

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) "Because writers deal with life, readers are likely to be confronted with unpleasant feelings and unsatisfactory 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 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) "Showing convincingly how characters develop and so achieve a sense of identity is an essential way in which novelists and poets engage fully with their readers."

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 at their best when they focus on the imperfections in human nature."

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) "Journeys in works of literature invariably alert readers to the unstable, ever-changing and extraordinarily varied world we live in."

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) "Whatever the time and place, writers draw their readers' attention to aspects of human nature which are not necessarily admirable."

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)



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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 (see Source Booklet page 6 for the selected poems)

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

Either:

- (a) "War is both inevitable and inescapable. Writers are forever reminding their readers of that in their novels and poems."

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 can show the essentials of human behaviour in the ways in which both participants in and observers of war are depicted in novels and poems."

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 6ET03/1 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

