

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCE**

**English Literature**

**Advanced**

**Unit 3: Interpretations of Prose and Poetry**

Monday 24 January 2011 – Morning

**Time: 2 hours 45 minutes**

Paper Reference

**6ET03/01**

**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.
- 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.

Turn over ►

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**Answer ONE question from this section.**

**SECTION A: UNPREPARED POETRY OR PROSE**

- 1** Read Text A on pages 2 and 3 of the Source Booklet. It is a poem from 1979 by Lorna Goodison.

Comment on and analyse how the writer's choices of structure, form and language shape meaning.

(AO1 = 10, AO2 = 30)

**(Total for Question 1 = 40 marks)**

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- 2** Read Text B on page 4 of the Source Booklet. It is an edited extract from *The Picture of Dorian Gray* by Oscar Wilde first published in 1891.

Comment on and analyse how the writer's choices of structure, form and language shape meaning.

(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 6 for the selected poems)

*Metaphysical Poetry*, ed. C. Burrow and C. Ricks (see Source Booklet page 5 for the selected poems)

*Rapture*, Carol Ann Duffy\*

**Either:**

- (a) "Although all relationships strive for happiness, few achieve it. The presentation of such failures provokes the most memorable writing in poems and novels."

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 and readers know that irrespective of time, place and gender, the emotions and situations that are at the foundation of most human relationships are universal."

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) "What interests and fascinates us as readers of poems and novels is that revelation of character is as likely to repel as to attract."

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) "Although we respond to individual characters in poems and novels who are presented in a range of historical, social and cultural settings, it is their common humanity that interests us as 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.

(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 Gunesequera\*

*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' and 'The Habit of Departure' only)\*

*The General Prologue to the Canterbury Tales*, Geoffrey Chaucer

**Either:**

- (a) "Journeys in poems and novels are really about presenting the discovery of self rather than the discovery of 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) "Journeys in poems and novels are about the ways in which writers present confrontations with the unexpected."

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 (see Source Booklet page 7 for the selected poems)

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

**Either:**

(a) "Writing about war makes us confront uncomfortable truths."

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) "The literature of war is compelling because it deals with the human condition at its most raw and exposed."

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 6ET03/1 focuses on the Assessment Objectives AO1, AO2, AO3 and AO4 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	20
<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
<b>AO4</b> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	20

