

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Wednesday 16 May 2012 – 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.

Turn over ►

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1/1/1/C1/C2/C2/



P 4 0 0 5 6 R A 0 1 3 6

PEARSON

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(c) Writers make use of mood and tone in their novels. Using your knowledge of mood and tone, discuss the ways in which Evelyn Waugh develops them 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



P 4 0 0 5 6 R A 0 9 3 6

SECTION B: POETRY

Answer ONE question from this section.

3 Home

Either:

- (a) 'Poets writing about home can seem obsessed with the notion of change, to which they are often opposed.'

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

Or:

- (b) 'A poet writing about home often presents us with a highly idealised portrayal.'

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

Either Christina Rossetti *At Home* (Here to Eternity)

Or Thomas Hood *I Remember, I Remember* (Oxford Anthology of English Poetry)

Or Norman MacCaig *Aunt Julia* (The Rattle Bag)

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

(Total for Question 3 = 40 marks)



4 Land

Either:

- (a) 'In order to be truly effective, a poem about land must make a political or social point – it cannot be merely descriptive.'

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

Or:

- (b) 'The most effective poems about land are those with the strongest narrative voices and which most fully convey emotion.'

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 Robert Browning *Home-thoughts from Abroad* (Here to Eternity)

Or Thomas Hardy *Beeny Cliff* (Oxford Anthology of English Poetry)

Or Robert Frost *Birches* (The Rattle Bag)

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

(Total for Question 4 = 40 marks)

5 Work

Either:

- (a) 'Poems about work are usually too heavily dependent on stereotype to be of any real interest.'

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

Or:

- (b) 'The best writing about work is simple...and celebrates the simplicity of work.'

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 Elaine Feinstein *Father* (Here to Eternity)

Or Joanna Baillie *Hay Making* (Oxford Anthology of English Poetry)

Or Edward Thomas *Cock-Crow* (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 presentation of the theme of identity is what really engages the reader.'

Explore the methods which writers use to present the theme of identity, 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) 'What people say and how they say it is one of the most engaging things in this novel.'

Using *Jane Eyre* page 462 as your starting point, **from** 'I took a seat: St. John stood near me.' **to** "'I am not fit for it: I have no vocation," I said.' on page 464, explore the ways in which writers make use of what their characters say and how they say it to create interest for the reader.

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 way in which the writer makes use of contrast is at the core of this novel's success.'

Explore how writers make use of contrast 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.

Or:

- (b) 'All the characters manipulate other characters or are manipulated by them. It is the unravelling of this manipulation which creates much of the interest.'

Using *Brighton Rock* page 97 (chapter 3) as your starting point, **from** 'It occurred to him suddenly that she might even get up and leave him.' **to** 'He'd never yet kissed a girl.' on page 97, explore the ways in which writers make use of the idea of manipulation 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) 'The theme of choice is fascinatingly developed during the course of the narrative.'

Explore the methods by which writers develop the theme of choice, 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) 'Austen's use of imagery and symbolism is what makes this novel exceptional.'

Using *Pride and Prejudice* page 153 as your starting point, **from** 'At length the Parsonage was discernible.' **to** 'When Mr. Collins could be forgotten, there was really a great air of comfort throughout,' on page 155, explore the methods writers use to develop imagery and symbolism.

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) 'A powerful exploration of what makes us who we are.'

Explore the methods writers use to present ideas about 'who we are', 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 lesser figures who generate much of the reader's interest in this tale.'

Using *Wuthering Heights* page 172 as your starting point, **from** "My dear young lady," I exclaimed, **to** 'and where she meant to go, as she refused remaining with us?' on page 173, explore the ways in which character is developed 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 notion of responsibility lies at the centre of this novel's interest.'

Explore the methods writers use to present the idea of responsibility, 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 is a novel which raises more questions than it answers.'

Using *Howards End* page 291 as your starting point, **from** 'There was a general silence.' **to** the end of the novel on page 293, explore how writers develop questions and answers to create interest for the reader.

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)



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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

