

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 18 January 2013 – Morning

**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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**PEARSON**



(b) Poets often make use of imagery.

Using **two** examples from the poem, explore the effect of imagery in the poem.

(AO2 = 5)

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.....  
.....  
.....  
**(Total for Question 2 = 20 marks)**

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**TOTAL FOR SECTION A = 20 MARKS**



## SECTION B: POETRY

Answer ONE question from this section.

### 3 Home

**Either:**

- (a) 'Home is only where we store our memories.'

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

**Or:**

- (b) 'Poems about home must engage the interest through dramatic mood and tone if they are to work.'

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** Edward Thomas *The New House* (Here to Eternity)

**Or** Thomas Hardy *The Self-Unseeing* (Oxford Anthology of English Poetry)

**Or** Robert Graves *Lollocks* (The Rattle Bag)

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

**(Total for Question 3 = 40 marks)**



#### 4 Land

**Either:**

- (a) 'Writing about land has to convey a powerful emotion if it is to succeed.'

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

**Or:**

- (b) 'To be really effective poems about land must celebrate permanence, either physical or otherwise.'

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** Hugh MacDiarmid *from On a Raised Beach* (Here to Eternity)

**Or** Rudyard Kipling *The Way Through the Woods* (Oxford Anthology of English Poetry)

**Or** Thomas Hardy *In Time of 'The Breaking of Nations'* (The Rattle Bag)

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

**(Total for Question 4 = 40 marks)**

#### 5 Work

**Either:**

- (a) 'The dignity of honest toil is always worth celebrating.'

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

**Or:**

- (b) 'The best writing about work depends on conveying a really vivid sense of the workplace as well as describing the work itself.'

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** Elma Mitchell *Thoughts After Ruskin* (Here to Eternity)

**Or** Wilfred Owen *Miners* (Oxford Anthology of English Poetry)

**Or** Padraic Colum *A Drover* (The Rattle Bag)

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

**(Total for Question 5 = 40 marks)**





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## 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) 'A book for and about the neglected and neglectful.'

Explore the methods which writers use to present the idea of neglect, 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) 'One of the principal strengths of this narrative is in its effective use of contrast.'

Using *Jane Eyre* page 187 as your starting point **from** "'Listen, then, Jane Eyre, to your sentence:"' **to** 'I should probably have been unequal to maintain, even externally.' on page 188, explore the ways in which writers develop and use contrast, 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) 'Power, no matter how limited, corrupts.'

Explore the methods which writers use to present the theme of power, 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) 'The writer's ability to create drama and dramatic situations is what holds the interest here.'

Using *Brighton Rock* page 114 as your starting point **from** 'The Boy put his hand up as if to pat Spicer on the back and let it fall again:' **to** 'He ran awkwardly, tripping, bleeding down his face and from both hands.' on page 115, explore the ways in which writers create drama and dramatic situations, 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 presentation of the theme of identity is what draws the reader in.'

Explore the methods by which writers develop the theme of identity, 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) 'One of the least acknowledged successes of this narrative is its subtle creation of suspense.'

Using *Pride and Prejudice* page 260 as your starting point, **from** 'Elizabeth had been a good deal disappointed in not finding a letter from Jane,' **to** 'it had been written a day later than the conclusion of the first.' on page 261, explore the methods writers use to develop suspense, 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) 'The vivid and striking presentation of unusual love is essential to the book's effectiveness.'

Explore the methods writers use to present unusual love, 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 really only the male characters who provide the interest..'

Using *Wuthering Heights* page 329 as your starting point **from** 'He did not quit the house again that afternoon, and no-one intruded on his solitude,' **to** 'If you enter the kirkyard, you'll read on his headstone only that, and the date of his death.' on page 330, explore the ways in which the male characters 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 subtle and detailed story of emotional growth.'

Explore the methods writers use to present the idea of emotional growth, 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) 'The idea of choice and the process of choosing are at the centre of this narrative.'

Using *Howards End* page 220 as your starting point **from** 'Shortly before the move, our hero and heroine were married.' **to** 'His affection for his present wife grew steadily.' on page 221, explore how writers develop choice and the process of choosing 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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Unit 6ET01/01 focuses on the Assessment Objectives AO1, AO2 and AO3 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 | 40         |
| <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         |



**Edexcel GCE**

**English Literature**

**Advanced Subsidiary**

**Unit 1: Explorations of Prose and Poetry**

Friday 18 January 2013 – Morning

**Source Booklet**

Paper Reference

**6ET01/01**

**Do not return this Source Booklet with the question paper.**

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**PEARSON**

**SECTION A: UNSEEN POETRY OR PROSE**

**Material for Question 1.**

**TEXT A**

**The Machines Mourn the Passing of People**

We miss the warmth of their clumsy hands,  
The oil of their fingers, the cleansing of use  
That warded off dust, and the warm abuse  
Lavished upon us as reprimands.

We were kicked like dogs when we were broken, 5  
But we did not whimper. We gritted our cogs –  
An honor it was to be treated as dogs,  
To incur such warm words roughly spoken,

The way that they pleaded with us if we balked – 10  
“Come on, come on” in a hoarse whisper  
As they would urge a reluctant lover –  
The feel of their warm breath when they talked!

How could we guess they would ever be gone?  
We are shorn now of tasks, and the lovely work – 15  
Not toiling, not spinning – like lilies that shirk –  
Like the brash dandelions that savage the lawn.

The air now is silent of curses or praise.  
Jilted, abandoned to hells of what weather,  
Left to our own devices forever,  
We watch the sun rust at the end of its days. 20

**Alicia E. Stallings**

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**Material for Question 2.**

**TEXT B**

**From “The Flowers” by Alice Walker**

Turning her back on the rusty boards of her family’s sharecropper cabin, Myop walked along the fence till it ran into the stream made by the spring. Around the spring, where the family got drinking water, silver ferns and wild flowers grew. Along the shallow banks pigs rooted. Myop watched the tiny white bubbles disrupt the thin black scale of soil and the water that silently rose and slid away down the stream.

5

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. Today she made her own path, bouncing this way and that way, vaguely keeping an eye out for snakes. She found, in addition to various common but pretty ferns and leaves, an armful of strange blue flowers with velvety ridges and a sweetsuds bush full of the brown, fragrant buds.

10

By twelve o’clock, her arms laden with sprigs of her findings, she was a mile or more from home. She had often been as far before, but the strangeness of the land made it not as pleasant as her usual haunts. It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep.

Myop began to circle back to the house, back to the peacefulness of the morning. It was then she stepped smack into his eyes. Her heel became lodged in the broken ridge between brow and nose, and she reached down quickly, unafraid, to free herself. It was only when she saw his naked grin that she gave a little yelp of surprise.

15

He had been a tall man. From feet to neck covered a long space. His head lay beside him. When she pushed back the leaves and layers of earth and debris Myop saw that he’d had large white teeth, all of them cracked or broken, long fingers, and very big bones. All his clothes had rotted away except some threads of blue denim from his overalls. The buckles of the overalls had turned green.

20

Myop gazed around the spot with interest. Very near where she’d stepped into the head was a wild pink rose. As she picked it to add to her bundle she noticed a raised mound, a ring, around the rose’s root. It was the rotted remains of a noose, a bit of shredding plowline, now blending benignly into the soil. Around an overhanging limb of a great spreading oak clung another piece. Frayed, rotted, bleached, and frazzled—barely there—but spinning restlessly in the breeze. Myop laid down her flowers.

25

And the summer was over.

30

## SECTION B: POETRY

### Selections from *Here to Eternity* (ed. A Motion)

| Poet                       | Poem title                                   | Page number |
|----------------------------|--|-------------|
| <b>Home</b>                |  |             |
| 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          |
| <b>Land</b>                |  |             |
| 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)**

| <b>Poet</b>                | <b>Poem title</b>   | <b>Page number</b> |
|----------------------------|---|--------------------|
| <b>Home</b>                |   |                    |
| 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                |
| <b>Land</b>                |   |                    |
| William Wordsworth         | <i>from</i> The Prelude                                       | 64                 |
| John Clare                 | After Reading in a Letter Proposals<br>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:<br>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<br>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)**

| <b>Poet</b>           | <b>Poem title</b>                        | <b>Page number</b> |
|-----------------------|--|--------------------|
| <b>Home</b>           |  |                    |
| 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                |
| <b>Land</b>           |  |                    |
| 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<br>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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