

Write your name here

Surname

Other names

Pearson
Edexcel GCE

Centre Number

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Candidate Number

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English Literature
Advanced Subsidiary
Unit 1: Explorations in Prose and Poetry

Friday 16 May 2014 – Morning
Time: 2 hours 15 minutes

Paper Reference

6ET01/01

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 **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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(b) Poets often make use of imagery.

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

(AO2 = 5)

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(c) In poetry, mood and tone are developed in different ways.

Using your knowledge of poetry, discuss what you think the mood and tone in this poem are and comment on the ways in which they are developed by the poet.

(AO1 = 5, AO2 = 5)

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(Total for Question 2 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS



SECTION B: POETRY

Answer ONE question from this section.

3 Home

Either:

- (a) 'Poems about home often focus solely on what has been lost.'

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

Or:

- (b) 'The best poetry about home goes far beyond describing simple comfort.'

Using **one** of the following poems as a starting point, compare and contrast how poets present a vivid sense of place in **at least one other** poem, in the light of this statement.

Either Robert Browning *Love in a Life* (Here to Eternity)

Or William Barnes *The Wife A-Lost* (Oxford Anthology of English Poetry)

Or D H Lawrence *Piano* (The Rattle Bag)

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

(Total for Question 3 = 40 marks)



4 Land

Either

- (a) 'Poems about land are often really about the self.'

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

Or

- (b) 'The best poems about land deal with the purely physical.'

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

Either W R Rodgers *Field Day* (Here to Eternity)

Or Louis MacNeice *The Sunlight on the Garden* (Oxford Anthology of English Poetry)

Or Sylvia Plath *Crossing the Water* (The Rattle Bag).

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

(Total for Question 4 = 40 marks)

5 Work

Either

- (a) 'The best poems about work are often heavily ironic.'

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

Or

- (b) 'In order to be successful, poems about work should make a personal or political point.'

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

Either Philip Larkin *Toads* (Here to Eternity)

Or Philip Larkin *Toads* (Oxford Anthology of English Poetry)

Or A E Housman *Epitaph on an Army of Mercenaries* (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) 'This is a narrative which deals only with essentially female concerns.'

Explore the methods which writers use to present the concerns of their narratives, 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) 'This narrative revels in its own sense of fate and fatefulness.'

Using *Jane Eyre* page 380 as your starting point, **from** 'And I sank down where I stood, and hid my face against the ground.' **to** 'A strange place was this humble kitchen for such occupants! Who were they?' on page 382, explore the ways in which writers examine the themes of fate and fatefulness, 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) 'A story which is fundamentally about characters trying their hardest simply to survive.'

Explore the methods which writers use to present characters trying to survive, 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) 'This writer is certainly at his best when he is creating scenes of suspense, at which he excels.'

Using *Brighton Rock* page 261 as your starting point, **from** 'An ill-made street petered out towards the cliff -' **to** 'The radio had stopped; the motor-bicycle exploded twice in the garage, feet moved on gravel and on the main road she could hear a car reversing.' on page 263, explore the ways in which writers create suspense, 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:

'This is a novel which tells us exactly what it is to have an over-stimulated imagination.'

Explore the methods which writers use to present imagination, 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) 'It is the lesser characters who create the most interest.'

Using *Pride and Prejudice* page 332 as your starting point, **from** 'It was Lady Catherine De Bourgh.' **to** 'Elizabeth looked with unaffected astonishment.' on page 334, explore the methods writers use to develop lesser characters, 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) 'A novel which explores and celebrates what it is to be different.'

Explore the methods writers use to present what it is to be different, 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) 'One of the greatest strengths of this tale lies in its presentation of drama and dramatic situations.'

Using *Wuthering Heights* page 74 as your starting point, **from** 'He entered, vociferating oaths dreadful to hear;' **to** 'he gave a sudden spring, delivered himself from the careless grasp that held him, and fell.' on page 75, explore the ways in which writers present drama and dramatic situations, 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) 'The writer plainly tells us that progress is not only inevitable but entirely necessary.'

Explore the methods writers use to present the idea of progress, 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) 'Throughout the narrative, the writer seems unduly concerned with death, both of people and things.'

Using *Howards End* page 75 as your starting point, **from** 'The funeral was over.' **to** 'After him came silence absolute.' on page 76, explore how writers develop the theme of death and dying 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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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



Pearson Edexcel GCE

English Literature

Advanced Subsidiary

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Friday 16 May 2014 – Morning

Source Booklet

Paper Reference

6ET01/01

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SECTION A: UNSEEN POETRY OR PROSE

Material for Question 1.

TEXT A

Into the Golden Vessel of Great Song

Into the golden vessel of great song
Let us pour all our passion; breast to breast
Let other lovers lie, in love and rest;
Not we, – articulate, so, but with the tongue
Of all the world: the churning blood, the long 5
Shuddering quiet, the desperate hot palms pressed
Sharply together upon the escaping guest,
The common soul, unguarded, and grown strong.
Longing alone is singer to the lute;
Let still on nettles in the open sigh 10
The minstrel, that in slumber is as mute
As any man, and love be far and high,
That else forsakes the topmost branch, a fruit
Found on the ground by every passer-by.

Edna St. Vincent Millay

Material for Question 2.

TEXT B

This extract is taken from *Generation X* by Douglas Coupland, which was published in 1991.

Linda is an American heiress who is going through a process of self discovery.

"Time passed, and in her late teens and early twenties, Linda became a beautiful but desperately unhappy woman, constantly searching for one person, one idea or one place that could rescue her from her, well, her *life*. Linda felt charmed but targetless – utterly alone. And she had mixed feelings about her chunky inheritance – guilt at not having struggled but also sometimes feelings of queenliness and entitlement that she knew could only bring bad luck upon her. She flip-flopped.

5

"And like all truly rich and/or beautiful and/or famous people, she was never really sure whether people were responding to the real *her*, the pinpoint of light trapped within her flesh capsule, or if they were responding merely to the lottery prize she won at birth. She was always on the look-out for fakes and leeches, poetasters and quacks.

10

"I'll add something else about Linda here too: she was bright. She could discuss particle physics, say – quarks and leptons, bosons and mesons – and she could tell you who really knew about the subject versus someone who had merely read a magazine article on it. She could name most flowers and she could buy all flowers. She attended Williams College and she attended drinks parties with film stars in velveteen Manhattan aeries lit by epileptic flashbulbs. She often traveled alone to Europe. In the medieval walled city of Saint-Malo on the East coast of France she lived in a small room that smelled of liqueur bonbons and dust. There she read the works of Balzac and Nancy Mitford, looking for love, looking for an idea, and having sex with Australians while planning her next European destinations.

15

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"In western Africa, she visited endless floral quilts of gerbera and oxalis – otherworldly fields where psychedelic zebras chewed tender blossoms that emerged from the barren soil overnight, borne of seeds awakened from decade-long comas by the fickle Congo rains.

"But it was in Asia, finally, where Linda found what she was looking for – high in the Himalayas amid the discarded, rusting oxygen canisters of mountaineers and the vacant, opiated, and damned bodies of Iowa sophomores – it was there that she heard the idea that unlocked the mechanisms of her soul.

25

Glossary

Aeries: Penthouses

Poetasters: bad or inferior poets.

Sophomores: College students

SECTION B: POETRY

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

Poet	Poem title	Page number
Home		
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
Land		
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)

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

Poet	Poem title	Page number
Home		
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
Land		
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 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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