



**SECTION A: UNPREPARED PROSE OR POETRY**

**This section targets Assessment Objective AO3 and also assesses AO1 and AO2ii.**

**Answer EITHER Question 1 OR Question 2.**

- 1. Unprepared Prose: If you answer this question you must answer either a poetry or a drama question in Section B.**

Read carefully Text A on page 2 of the insert. It is taken from the novel *A Change of Climate* by Hilary Mantel, published in 1994 and set in Norfolk in 1980. Ralph and Anna Eldred are concerned about their son, Julian, who has dropped out of university and has been spending much of his time with a girl called Sandra Glasse who lives with her mother in a remote cottage near the coast.

Examine the ways in which Mantel presents the setting and the characters involved here. Remember that your answer should include some discussion of form, language and structure.

**(Total 50 marks)**

- 2. Unprepared Poetry: If you answer this question you must answer either a prose or a drama question in Section B.**

Read carefully Text B on page 3 of the insert, 'Letter to Barbados' by Ted Walker, published in 1973.

Consider the ways in which the writer develops the feelings, ideas and situation here. Remember that your answer should include some discussion of the form, language and structure of the poem.

**(Total 50 marks)**





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**TOTAL FOR SECTION A: 50 MARKS**



**SECTION B: COMPARATIVE STUDY**

This section targets Assessment Objective AO2ii and also assesses AO4 and AO5ii.

Answer ONE question from this section.

If you answered the unprepared prose question (Question 1) in Section A, you must answer on either poetry or drama (Questions 6 to 8) in Section B. If you answered the unprepared poetry question (Question 2) in Section A, you must answer on either prose or drama (Questions 3 to 6) in Section B.

3. The Comic Perspective: *Pride and Prejudice* and **either** *Emma* **or** *Larry's Party*.

**Either:**

- (a) 'Although these novels contain much that is comic, their real subject is the serious issue of an individual's search for his or her true home in the society being portrayed.'

Compare and contrast your two novels in such a way as to explore in some detail the extent to which you agree with this claim.

**Or:**

- (b) 'In comic novels such as these it is often difficult to establish the moral viewpoint of the narrator.'

Compare and contrast the two novels you have studied in some detail and in such a way as to show how far you have found this to be the case.

**(Total 50 marks)**



4. The Tragic Perspective: *Wuthering Heights* and **either** *The Return of the Native* **or** *Petals of Blood*.

**Either:**

- (a) 'It is hard to regard as wholly tragic characters who, in their defiance of social conventions, are presented as being so clearly bent on their own destruction.'

Compare and contrast the two novels you have studied in such a way as to explore in some detail your reactions to this view.

**Or:**

- (b) 'The landscape and the society in which the characters are placed make a tragic outcome inevitable.'

Compare and contrast your two novels in such a way as to explore in some detail how far you would agree with this assertion.

**(Total 50 marks)**

5. Divided Societies: *North and South* and **either** *Hard Times* **or** *Atonement*.

**Either:**

- (a) 'A central concern of these novels is to explore the uncertain relationship between personal morality and social justice.'

Compare and contrast the two novels you have studied in such a way as to make clear in some detail your response to this claim.

**Or:**

- (b) 'Within these novels it is the female characters who are most able to perceive the divisions in society but also the least able to bring about any change in that society.'

Compare and contrast your two novels in such a way as to explore in some detail how far you agree with this view.

**(Total 50 marks)**



6. Broken Communication: *The Tempest* and **either** *Who's afraid of Virginia Woolf?* **or** *Translations*.

**Either:**

- (a) 'In the isolated worlds presented in these plays, the arrival of outsiders provides a direct challenge to the existing ways in which people communicate.'

Compare and contrast the two plays you have studied in such a way as to explore in some detail how far you would agree with this claim.

**Or:**

- (b) 'Actions speak louder than words: that is the true message of these plays for a twenty-first century audience.'

Compare and contrast the two plays you have studied in some detail so as to make clear your own reaction to this assertion.

**(Total 50 marks)**

7. Nature and the Imagination: *The Prelude* Books 1 and 2 William Wordsworth and **either** *Selected Poems* John Keats **or** *Selected Poems* Edward Thomas.

**Either:**

- (a) 'Although these poets may be characterised as 'Nature poets' their central concern is not with Nature, it is with the human subject.'

Compare and contrast the writings of your two poets in such a way as to show in some detail the extent to which you agree with this claim.

**Or:**

- (b) ' ... the earth  
And common face of Nature spake to me  
Rememberable things.'

Compare and contrast the work of the two poets you have studied in such a way as to explore the importance to the poets of the 'rememberable things' that the poets have derived from nature.

**(Total 50 marks)**



8. The Social Observer: *Songs of Innocence and Experience* William Blake and **either** *The Best of Betjeman* **or** *The Best Loved Poems of John Betjeman* **or** *Selected Poems* W H Auden.

**Either:**

- (a) 'It is the sufferings of society as a whole rather than that of individuals that is the main concern of these poets.'

Compare and contrast the writings of your two poets in such a way as to show in some detail how far you agree with this claim.

**Or:**

- (b) 'They are all acute observers of society, but what distinguishes these poets from one another is the attitude they take to what they observe.'

Compare and contrast the two poets you have studied in such a way as to explore in some detail your reaction to this judgement.

**(Total 50 marks)**



Indicate which question you are answering by marking the box (☒). 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) ☒

Question 7(a) ☒

Question 7(b) ☒

Question 8(a) ☒

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Paper Reference(s)

**6396/01**

**Edexcel GCE**

**English Literature**

**Advanced**

Unit 6

Criticism and Comparison

Friday 13 June 2008 – Morning

**Insert for use with Questions 1 and 2.**

**Do not return the insert with the  
question paper.**

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## TEXT A

The week after Easter the winds were so violent that they seemed likely to tear up small trees by the roots. There was never a moment, day or night, when the world was quiet.

Mrs Glasse had no telephone, so Ralph couldn't contact her to arrange a time to meet. 'Should I drive over with you?' Anna said.

'No. It would look like a deputation. As if we'd come to complain about her.'

'You wonder what sort of woman she can be,' Anna said. 'Strange life they lead.'

His car joined the coast road at Wells. The sky was patchy, clouds moving fast, rushing above him as he skirted the dusky red walls of Holkham Hall: parting now and then to reveal a pacific blue. The sea was not visible at once; but as the road turned he saw on the broken line of the horizon a strip of grey, indefinite, opaque.

It was ten o'clock when he rattled down the stony incline to the Glasses' house. The door opened before he had switched off the engine. Mrs Glasse stood waiting in the doorway.

His first thought: how young she is, she can't be more than thirty-five, thirty-six. She was pale, straight-backed, red-haired: the hair a deeper red than her daughter's, long and fine. The wind ripped at his clothes as he stepped out of the car, billowing out his jacket like a cloak. 'This weather!' Mrs Glasse said. She smiled at him. 'Hello, Julian's dad.'

It was a low house, old; its bones protested, creaked under the onslaught of the weather. He heard its various sounds, as she stood hesitating inside the door; he thought, it is a house like a ship, everything in movement, a ship breasting a storm. 'On your left there,' Mrs Glasse said. 'Go in the parlour. There's a fire lit, and the kettle's on.'

'You might have been expecting me,' he said.

He sat by the fire, in a Windsor chair, waiting for her to bring them tea. The wind dropped; it was as if a noisy lout had left the room. In the sudden silence he heard the mantel clock ticking. She returned. Handed him a mug. 'I didn't put sugar in. Did you want it? No, I didn't think you were the sugar sort.'

'Goodness,' he said. 'What does that mean?'

She pushed her hair back. 'Sugar's for comfort,' she said.

'You think I don't need comfort?'

Mrs Glasse didn't reply. She pulled up a stool to the fire. Ralph half-rose from his chair; 'Thanks, I'm comfortable here,' she said.

'That clock up there.' Ralph shook his head. 'We had one just like it at home when I was a boy. It was my father's. His pride and joy. He wouldn't let anyone else touch it.'

'You're not going to tell me,' said Mrs Glasse drily, 'that it stopped the day he died?'

'No, not exactly. My mother threw it out.'

'That was extreme.'

'For her, yes, it was. She couldn't stand the chime.'

'Did she ever mention it? In his lifetime, I mean?'

'I shouldn't think so. She was a self-effacing woman. At least, she effaced herself before him.'

She had fine hands, Mrs Glasse; the calloused hands of a woman used to outdoor work, but still white, long-fingered. They were hands that rings might adorn, and that one did adorn: a plain red-gold wedding band, an old ring, one that might have been in a family for generations. Her skin had begun to line a little round the eyes: so many years of looking into the wind. All this he saw in the vibrant light that spilled into the room, morning light: sliding over cream walls, turning them the colour of butter.

## TEXT B

### *Letter to Barbados*

Dear far-off brother, Thank you for yours,  
And for the gift you send of little shells.  
Evening. It has been an April day  
Like any you remember. I guess  
How you miss the English spring, the way 5  
A shower-cloud over a hillside spills

Between sunlight and sunlight, slowly.  
Is it half a year since you've been gone?  
While you gather up windfall nutmegs,  
My white magnolia flowers fly 10  
Withering from the twig like cotton rags  
I must rake up tomorrow from the lawn.

I wonder what news you want to hear:  
That everything remains as it was  
Before you left? That we are well? That 15  
Swallows, like molecules of summer,  
Warm on the wall behind the dovecote?  
All is satisfactory in this house.

I read over again what you tell me.  
Outside your window you've had grapefruits 20  
Ripening through winter; there's a calf  
You love to let suck your fingers. I  
Relish these images of your new life,  
Though the dinning sun above you hurts

My eyes as I gaze. Easier for you, 25  
Perhaps, to think back to the shadow  
Of this temperate, darkening garden,  
Where I sit and look for my last few  
Doves to come home. They will soon swoop down,  
Just as you recall they always do, 30

From the roof; each full throat soon will soothe  
Nightfall once more. This morning I made  
A first cut of the grass since autumn.  
It smelt sweet in the sun, in the swathe  
Where I left it to dry. I fetched my gun 35  
And sought out a sickly dove and killed

It clean, and let it warm where it fell.  
Whether it is white, loosened feathers  
I glimpse in the half-dusk or blossoms  
Lifting with the wind I cannot tell 40  
But I am glad to have you share them.  
There are words not used between brothers,

And you will understand if I send  
No more than these, the shrivelling details  
Of another lost and uneventful day. 45  
The birds are folded now. I shall stand  
A moment more in the dead grass we  
Walked on. My hands close cold over shells.

about the world

And now we understand it  
because from these the following table  
it appears that the following table  
The first is a table of the world  
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