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Surname	Other names
Centre Number	Candidate Number
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Edexcel GCE	
English Literature	
Advanced Subsidiary	
Unit 1: Explorations in Prose and Poetry	
Monday 18 January 2010 – Afternoon Time: 2 hours 15 minutes	Paper Reference 6ET01/01
You must have: Source Booklet 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.

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Answer ONE question from each section.

SECTION A: UNSEEN POETRY OR PROSE

Answer EITHER Question 1 OR Question 2 from Section A.

If you answer Question 1 put a cross in this box .
Answer all parts of the question.

1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

(a) Language choice is often considered to be an important feature in poetry.

Discuss the use and effect of language choice in this poem.

(AO1 = 5)

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(b) Poets often make use of voice.

Using **two** examples from the poem, explore this poet's use of voice.

(AO2 = 5)

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(c) In poetry, themes are explored in different ways.

Using your knowledge of poetry, discuss what strikes you as being the important theme or themes in this poem and the ways in which they are developed.

(AO1 = 5, AO2 = 5)

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(Total for Question 1 = 20 marks)



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If you answer Question 2 put a cross in this box .
Answer all parts of the question.

2 Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Novelists craft sentences to create interest.

Identify and comment on the effect of the writer's choice of sentence structure in lines 1–13 of the extract.

(AO1 = 5)

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(b) Novelists choose particular words to create particular effects.

Identify **two** examples of language choice which add to the effect of the narrative, and comment on their use.

(AO2 = 5)

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(c) Novelists often use imagery in order to create interest for the reader.

Using your knowledge of imagery, discuss the ways in which Margaret Atwood uses it in this passage.

(AO1 = 5, AO2 = 5)

Lined area for writing the answer.

(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) 'Home is only where we eat and sleep...'

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

Or:

- (b) 'Poets dealing with the concept of home are really writing only about themselves.'

Using **one** of the following poems as a starting point, compare and contrast how poets write about themselves in their presentation of home in **at least two** poems.

Either Samuel Taylor Coleridge *Frost at Midnight* (Here to Eternity)
or Robert Graves *Parent to Children* (Oxford Anthology of English Poetry)
or Louis MacNeice *Autobiography* (The Rattle Bag).

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

(Total for Question 3 = 40 marks)

4 Land

Either:

- (a) 'Poems written about land describe the effect and significance of weather and the elements to add interest for the reader.'

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

Or:

- (b) 'Many poets writing about land make extensive use of contrast to create meaning.'

Using **one** of the following poems as a starting point, compare and contrast how poets use contrast in **at least two** poems.

Either Patrick Kavanagh *Epic* (Here to Eternity)
or Thom Gunn *On the Move* (Oxford Anthology of English Poetry)
or Robert Frost *Desert Places* (The Rattle Bag).

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

(Total for Question 4 = 40 marks)



5 Work

Either:

(a) 'Poets writing about work are concerned with social class.'

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

Or:

(b) 'Many poets writing about work attempt to create a strong narrative voice in order to make their descriptions of it come alive.'

Using **one** of the following poems as a starting point, compare and contrast how poets use narrative voice in **at least two** poems.

Either U A Fanthorpe *You will be hearing from us shortly* (Here to Eternity)

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

or Charles Causley *Ballad of the Bread Man* (The Rattle Bag).

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

(Total for Question 5 = 40 marks)



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Blank lined area for writing answers.

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) 'It is the minor characters who create much of the interest in *Jane Eyre*.'

Explore the methods which writers use to present minor characters and engage 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.

Or:

(b) 'Essentially, *Jane Eyre* is a story of romantic love.'

Using *Jane Eyre* page 171 as your starting point, from 'I, indeed, talked comparatively little' to "'Suppose he should be absent spring, summer, and autumn: how joyless sunshine and fine days will seem!'" on page 172, explore the methods which writers use to present romantic love.

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) '*Brighton Rock* is a story of how the individual struggles to fit into society.'

Explore the methods which writers use to present the struggles of individuals trying to fit into society.

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) 'In *Brighton Rock*, it eventually seems that the whole of society is corrupt.'

Using *Brighton Rock* page 82 as your starting point, from "I'm sorry, Mrs. Arnold." to "I've got my friends." on page 83, explore the methods which writers use to present the idea that their societies are corrupt.

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)



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8 *Pride and Prejudice* (Penguin Classics) and **either** *The French Lieutenant's Woman* (Vintage) **or** *The Yellow Wallpaper* (Virago)

Either:

- (a) 'If we don't care about the marriages of the characters, there isn't much else to interest us in *Pride and Prejudice*.'

Explore the methods which writers use to create interest in their characters and their marriages.

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) 'The effective depiction of realistic settings is essential to the success of *Pride and Prejudice*.'

Using *Pride and Prejudice* page 153 as your starting point, from 'Every object in the next day's journey' to 'It was rather small, but well built and convenient;' on pages 154–155, explore the methods which writers use to present setting.

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) 'Personal freedom is perhaps the most important theme in *Wuthering Heights*.'

Explore the methods which writers use to present the theme of personal freedom.

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) 'Imagery and symbolism are an essential part of the interest of *Wuthering Heights*.'

Using *Wuthering Heights* page 85 as your starting point, from 'However, Catherine would not be persuaded into tranquillity.' to "'I've been wet," she answered reluctantly, "and I'm cold, that's all."' on page 86, explore the ways in which imagery and symbolism are used 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.

(AO1 = 15, AO2 = 25)

(Total for Question 9 = 40 marks)



10 *Howards End* (Penguin) and **either** *Remains of the Day* (Faber and Faber) **or** *The Shooting Party* (Penguin)

Either:

(a) '*Howards End* is more the story of Helen than of Margaret.'

Explore the methods which writers use to present their characters and create interest in their stories.

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 theme of change is crucial in *Howards End*.'

Using *Howards End* page 9 as your starting point, from 'It was rather difficult' to the end of the chapter on page 11, explore the methods which writers use to present the theme of change.

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



Edexcel GCE

English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Monday 18 January 2010 – Afternoon

Source Booklet

Paper Reference

6ET01/01

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SECTION A: UNSEEN POETRY OR PROSE

Material for Question 1.

Text A

The Indian Serenade

I arise from dreams of thee
In the first sweet sleep of night,
When the winds are breathing low,
And the stars are shining bright.
I arise from dreams of thee,
And a spirit in my feet
Hath led me—who knows how?
To thy chamber window, Sweet!

5

The wandering airs they faint
On the dark, the silent stream—
And the champak's odours pine
Like sweet thoughts in a dream;
The nightingale's complaint,
It dies upon her heart,
As I must on thine,
O beloved as thou art!

10

15

O lift me from the grass!
I die! I faint! I fail!
Let thy love in kisses rain
On my lips and eyelids pale.
My cheek is cold and white, alas!
My heart beats loud and fast:
O press it to thine own again,
Where it will break at last!

20

Percy Bysshe Shelley

champak: an Asian tree with fragrant, usually yellow flowers

Material for Question 2.

Text B

This is an extract from The Handmaid's Tale by Margaret Atwood. The narrative is set in America in the near future. American women such as the narrator and her companion Ofglen are the victims of extreme discrimination.

A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on the washroom wall of the time before. 5

I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this. 10

Then I think: I used to dress like that. That was freedom. *Westernized*, they used to call it. The Japanese tourists come towards us, twittering, and we turn our heads way too late: our faces have been seen. 15

There's an interpreter, in the standard blue suit and red-patterned tie, with the winged-eye tie pin. He's the one who steps forward, out of the group, in front of us, blocking our way. The tourists bunch behind him; one of them raises a camera. 20

"Excuse me," he says to both of us, politely enough. "They're asking if they can take your picture."

I look down at the sidewalk, shake my head for *No*. What they must see is the white wings only, a scrap of face, my chin and part of my mouth. Not the eyes. I know better than to look the interpreter in the face. Most of the interpreters are Eyes, or so it's said. 25

I also know better than to say *Yes*. Modesty is invisibility, said Aunt Lydia. Never forget it. To be seen – to be *seen* – is to be – her voice trembled – penetrated. What you must be, girls, is impenetrable. She called us girls.

SECTION B: POETRY**Selections from *Here to Eternity*, ed. Andrew Motion**

Poem title	Poet	Page number
Home		
The New House	Edward Thomas	31
The House	Matthew Sweeney	31
The Candle Indoors	Gerard Manley Hopkins	34
Orkney Interior	Ian Hamilton Finlay	34
<i>from</i> Meditations in Time of Civil War	W B Yeats	36
Frost at Midnight	Samuel Taylor Coleridge	38
Home is so Sad	Philip Larkin	42
Rooms	Charlotte Mew	43
'Sweet-safe-Houses ...'	Emily Dickinson	43
The House	Robert Minhinnick	44
The Hill Wife	Robert Frost	45
Love in a Life	Robert Browning	48
<i>from</i> In Memoriam	Alfred, Lord Tennyson	48
House on a Cliff	Louis MacNeice	52
Ruins of a Great House	Derek Walcott	53
At Home	Christina Rossetti	54
Land		
<i>from</i> The Prelude, Book I (1805)	William Wordsworth	85
Poem in October	Dylan Thomas	88
Epic	Patrick Kavanagh	90
Field Day	W R Rodgers	91
Popular Geography	Miriam Waddington	92
Summer Farm	Norman MacCaig	93
Home-thoughts from Abroad	Robert Browning	95
<i>from</i> Aurora Leigh, Book I	Elizabeth Barrett Browning	95
Cotswold Ways	Ivor Gurney	97
Landscape	Michael Longley	98
<i>from</i> On a Raised Beach	Hugh MacDiarmid	99
This Compost	Walt Whitman	100
Digging	Edward Thomas	102
Men against Trees	Christopher Reid	105
The War against the Trees	Stanley Kunitz	105
Overlooking the River Stour	Thomas Hardy	106
Welsh Landscape	R S Thomas	109

Work

You will be hearing from us shortly	U A Fanthorpe	117
Father	Elaine Feinstein	119
Thoughts After Ruskin	Elma Mitchell	121
The Great Palaces of Versailles	Rita Dove	123
The Solitary Reaper	William Wordsworth	124
Photograph of Haymaker, 1890	Molly Holden	125
Hay-making	Gillian Clarke	126
Shearing at Castlereagh	A B ('Banjo') Paterson	130
The Bricklayer's Lunch Hour	Allen Ginsberg	131
Builders	Ruth Padel	132
The Chimney Sweeper	William Blake	138
Working	Tony Harrison	139
Money	C H Sisson	143
Toads	Philip Larkin	145
CV	Simon Armitage	149
Iago Prytherch	R S Thomas	151
It's Work	Benjamin Zephaniah	154

**Selections from *The Oxford Anthology of English Poetry Volume II: Blake to Heaney*,
ed. John Wain**

Poem title	Poet	Page number
Home		
Infant Joy	William Blake	4
A Wish	Samuel Rogers	28
The Old Familiar Faces	Charles Lamb	139
I remember, I remember	Thomas Hood	300
The Wife A-Lost	William Barnes	322
The Wind at the Door	William Barnes	323
Mariana	Alfred, Lord Tennyson	366
The Toys	Coventry Patmore	459
The Self-Unseeing	Thomas Hardy	510
The Candle Indoors	Gerard Manley Hopkins	534
The Lake Isle of Innisfree	W B Yeats	569
The Listeners	Walter de la Mare	595
End of Another Home Holiday	D H Lawrence	606
Parent to Children	Robert Graves	655
To My Mother	George Barker	711
One Flesh	Elizabeth Jennings	734
Land		
<i>from</i> The Prelude	William Wordsworth	64
After Reading in a Letter Proposals for Building a Cottage	John Clare	248
On the Grasshopper and Cricket	John Keats	252
To Autumn	John Keats	272
<i>from</i> Aurora Leigh:		
The Sweetness of England	Elizabeth Barrett Browning	338
Dover Beach	Matthew Arnold	455
Beeny Cliff	Thomas Hardy	519
The Way Through the Woods	Rudyard Kipling	567
The Trees are Down	Charlotte Mew	589
As the Team's Head-Brass	Edward Thomas	603
<i>from</i> Four Quartets: Little Gidding	T S Eliot	632
The Sunlight on the Garden	Louis MacNeice	671
Especially when the October wind	Dylan Thomas	715
Going, Going	Philip Larkin	732
On the Move	Thom Gunn	735
Himalayan Balsam	Anne Stevenson	747

Work

The Chimney Sweeper	William Blake	3
Hay Making	Joanna Baillie	23
The Solitary Reaper	William Wordsworth	63
Work Without Hope	Samuel Taylor Coleridge	127
Felix Randal	Gerard Manley Hopkins	534
The Carpenter's Son	A E Housman	564
To a Friend Whose Work Has Come to Nothing	W B Yeats	571
A Coat	W B Yeats	573
Miners	Wilfred Owen	648
'O Lurcher-loving collier, black as night'	W H Auden	693
In Memory of W B Yeats	W H Auden	694
Toads	Philip Larkin	725
Toads Revisited	Philip Larkin	729
View of a Pig	Ted Hughes	741
Tractor	Ted Hughes	742
The Forge	Seamus Heaney	748

Selections from *The Rattle Bag*, ed. Seamus Heaney and Ted Hughes

Poem title	Poet	Page number
Home		
'anyone lived in a pretty how town'	e e cummings	35
Aunt Julia	Norman MacCaig	51
Autobiography	Louis MacNeice	53
Baby Song	Thom Gunn	56
The Ballad of Rudolph Reed	Gwendolyn Brooks	62
Death in Leamington	John Betjeman	123
The House of Hospitalities	Thomas Hardy	193
It Was All Very Tidy	Robert Graves	217
John Mouldy	Walter de la Mare	226
Lollocks	Robert Graves	249
Mouse's Nest	John Clare	299
'My father played the melodeon'	Patrick Kavanagh	303
Piano	D H Lawrence	343
The Self-Unseeing	Thomas Hardy	373
The Wanderer	W H Auden	454
Land		
'As the team's head-brass flashed out'	Edward Thomas	42
Beeny Cliff	Thomas Hardy	67
Bermudas	Andrew Marvell	73
The Bight	Elizabeth Bishop	76
Binsey Poplars	Gerard Manley Hopkins	77
Birches	Robert Frost	78
Crossing the Water	Sylvia Plath	117
Desert Places	Robert Frost	125
The Flood	John Clare	156
'How the old Mountains drip with Sunset'	Emily Dickinson	195
In Time of 'The Breaking of Nations'	Thomas Hardy	211
Interruption to a Journey	Norman MacCaig	214
Landscapes	T S Eliot	229
Mushrooms	Sylvia Plath	299
Nutting	William Wordsworth	314
Scotland Small?	Hugh MacDiarmid	365
Stopping By Woods on a Snowy Evening	Robert Frost	407
A Survey	William Stafford	410

Work

Alfred Corning Clarke	Robert Lowell	24
Another Epitaph on an Army of Mercenaries	Hugh MacDiarmid	35
The Artist	William Carlos Williams	37
At Grass	Philip Larkin	45
Ballad of the Bread Man	Charles Causley	64
The Blacksmiths	Anon	82
The Buffalo Skinners	Anon	88
The Chimney Sweeper	William Blake	108
Cock-Crow	Edward Thomas	110
Dirge	Kenneth Fearing	129
A Drover	Padraic Colum	135
Epitaph on an Army of Mercenaries	A E Housman	142
Epitaph on a Tyrant	W H Auden	142
Lore	R S Thomas	253
The Ox-Tamer	Walt Whitman	332
Ploughing on Sunday	Wallace Stevens	346

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