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Centre Number

Candidate Number

**Edexcel GCE**

# English Literature

**Advanced Subsidiary**

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

Monday 17 January 2011 – 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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**Candidates must 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) Sound devices are often considered to be an important feature in poetry.

Discuss the use and effect of sound devices in this poem.

(AO1 = 5)

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

Using your knowledge of poetry, discuss what you think the themes in this poem  
are and comment on the ways in which the poet develops them.  
(AO1 = 5, AO2 = 5)

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**(Total for Question 1 = 20 marks)**



**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 use language choices to create interest.

Identify and comment on the effect of the writer's use of language choices in this extract.

**(AO1 = 5)**

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(b) Novelists use sentence structure and tense to create particular effects.

Identify **two** examples of sentence structure and/or tense which add to the effect of the narrative, and comment on their use.

(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) 'Poets who wish to write convincingly about home must find an appropriate voice if they are to engage the interest of their readers.'

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

**Or:**

- (b) 'Writers dealing with the topic of home are just trying to find another way of writing love poems.'

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

**Or** George Barker *To My Mother* (Oxford Anthology of English Poetry)

**Or** e e cummings '*anyone lived in a pretty how town*' (The Rattle Bag)

(A01 = 15, A02 = 5, A03 = 20)

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



#### 4 Land

**Either:**

- (a) 'Poets writing about land seem obsessed with the impact of change, which they typically present as wholly negative.'

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

**Or:**

- (b) 'A poet whose imagery is unsuccessful is unlikely to write well about land.'

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** William Wordsworth *from The Prelude* (Here to Eternity)

**Or** William Wordsworth *from The Prelude* (Oxford Anthology of English Poetry)

**Or** Elizabeth Bishop *The Bight* (The Rattle Bag)

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

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

#### 5 Work

**Either:**

- (a) 'Poems about work are usually striving to tell us of its moral significance – good or otherwise.'

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

**Or:**

- (b) 'A dark tone and mood tend to be the hallmarks of effective poems about 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** C H Sisson *Money* (Here to Eternity)

**Or** Ted Hughes *Tractor* (Oxford Anthology of English Poetry)

**Or** Kenneth Fearing *Dirge* (The Rattle Bag)

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

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



Indicate which question you are answering by marking a cross in 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)

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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 family relationships is at the core of the novel's interest.'

Explore the methods which writers use to present family relationships.

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.

**Or:**

- (b) 'The main thing which makes this novel so enjoyable for the reader is the author's flair for creating dramatic scenes and situations.'

Using *Jane Eyre* page 332 as your starting point, **from** 'I rose. There were no groomsmen, no bridesmaids, no relatives to wait for or marshal: none but Mr. Rochester and I.' **to** "'The marriage cannot go on: I declare the existence of an impediment.'" on page 333, explore the ways in which writers develop dramatic scenes and situations.

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 writer appears to relish the creation of menace.'

Explore the methods which writers use to present menace.

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.

**Or:**

(b) 'A vivid exploration of male identity.'

Using *Brighton Rock* page 91 as your starting point, **from** 'The poison twisted in the Boy's veins' **to** "'There's things we got to get straight'" on page 92, examine the ways in which writers explore male identity 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) 'Without its striking use of contrasts of various kinds, the novel would hold far less interest.'

Explore the ways in which writers use contrast to create interest for the reader.

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.

**Or:**

- (b) 'The main problem with this tale is that some of the characters and their actions are essentially unbelievable.'

Using *Pride and Prejudice* page 30 as your starting point, **from** "From all that I can collect by your manner of talking, you must be two of the silliest girls in the country" **to** "my mother's purpose will be answered" on page 31, explore the methods writers use to develop characters and their actions.

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) 'The primary interest here is a morbid fascination with how the characters manage to survive their experiences.'

Explore the methods writers use to present the idea of survival.

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.

**Or:**

- (b) 'This is a bleak and hopeless tale.'

Using *Wuthering Heights* page 167 as your starting point, **from** 'I don't know if it be a peculiarity in me, but I am seldom otherwise than happy while watching in the chamber of death,' **to** "'Oh, God! it is unutterable! I *cannot* live without my life! I *cannot* live without my soul!'" on page 169, explore the ways in which tone and mood are 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 ways in which the characters gain experience of the world creates much of the interest in the narrative.'

Explore the methods writers use to show how their characters become experienced.

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.

**Or:**

- (b) 'This is essentially a fairly uncomplicated love story.'

Using *Howards End* page 150 as your starting point, **from** 'Margaret had often wondered at the disturbance that takes place in the world's waters...' **to** 'In this spirit she promised to marry him.' on page 151, explore how writers develop the theme of love 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)**





Indicate which question you are answering by marking a cross in 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:**
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|----------------|--------------------------|----------------|--------------------------|
| Question 6(a)  | <input type="checkbox"/> | Question 6(b)  | <input type="checkbox"/> |
| Question 7(a)  | <input type="checkbox"/> | Question 7(b)  | <input type="checkbox"/> |
| Question 8(a)  | <input type="checkbox"/> | Question 8(b)  | <input type="checkbox"/> |
| Question 9(a)  | <input type="checkbox"/> | Question 9(b)  | <input type="checkbox"/> |
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**TOTAL FOR SECTION C = 40 MARKS**  
**TOTAL FOR PAPER = 100 MARKS**





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Unit 6ET01/1 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

