

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Thursday 12 January 2012 – Morning

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.

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) Rhyme is often considered to be an important feature in poetry.

Discuss the use and effect of rhyme in this poem.

(AO1 = 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) Writers make use of setting for particular effects.

Identify and comment on the use of setting in this extract.

(AO2 = 5)

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(c) Theme is an important aspect of prose.

In prose, themes are explored in different ways. Using your knowledge of prose, discuss what strike you as being the important themes in this extract and the ways in which they are developed.

(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 can seem to be about surviving it.'

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

Or:

- (b) 'Poets who make effective use of contrast are often the most successful because they better emphasise what makes home so important.'

Using **one** of the following poems as a starting point, compare and contrast how poets make use of contrast in writing about home in **at least one other** poem.

Either Louis MacNeice *House on a Cliff* (Here to Eternity)

Or Charles Lamb *The Old Familiar Faces* (Oxford Anthology of English Poetry)

Or Gwendolyn Brooks *The Ballad of Rudolph Reed* (The Rattle Bag)

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

(Total for Question 3 = 40 marks)



4 Land

Either:

- (a) 'Poems about land can seem terribly innocent, or even naive.'

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

Or:

- (b) 'Poems about land often appear to have an obsessive concern with searching after some larger truth.'

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

Either Walt Whitman *This Compost* (Here to Eternity)

Or Matthew Arnold *Dover Beach* (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) 'Work makes life more bearable.'

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

Or:

- (b) 'Poets can seem to suggest that work which involves physical exertion is the best and most honest kind.'

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

Either A B ('Banjo') Paterson *Shearing at Castlereagh* (Here to Eternity)

Or Seamus Heaney *The Forge* (Oxford Anthology of English Poetry)

Or Wallace Stevens *Ploughing on Sunday* (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 main interest of this novel is to be found in its male characters.'

Explore the methods which writers use to present their characters.

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) 'The narrative is primarily striking due to the strength of the main characters' voices.'

Using *Jane Eyre* page 517 as your starting point, **from** 'Reader, I married him.' **to** 'You have not quite forgotten little Adele, have you, reader?' on page 518, explore the ways in which writers create narrative voice.

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) 'What makes this text interesting is its vivid depiction of the criminal mind.'

Explore the methods which writers use to depict the criminal mind.

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 effective use of imagery and symbolism is at the heart of the novel's success.'

Using *Brighton Rock* page 49 as your starting point, **from** "'Come here," the Boy said' **to** "'It's full," she said, with disappointment.' on page 51, explore the ways in which writers use imagery and symbolism 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.

(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) 'Austen's success lies in her ability to make her narrative seem timeless.'

Explore the methods by which writers make their novels seem timeless.

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) 'This text is so rooted in the female world that only a woman could derive any pleasure from it.'

Using *Pride and Prejudice* page 35 (chapter 8) as your starting point, **from** 'At five o'clock the two ladies retired to dress,' **to** "'But it must very materially lessen their chance of marrying men of any consideration in the world,'" replied Darcy.' on page 37, explore the methods writers use to develop narratives which appeal either to specific or broader audiences.

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 main problem with this tale is that it gives us no-one to like.'

Explore the methods writers use to present characters whom we may like or dis-like.

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) 'The development of the theme of fate creates most of the narrative interest here.'

Using *Wuthering Heights* page 158 as your starting point, **from** 'Gimmerton chapel bells were still ringing;' **to** "'You never harmed me in your life. Nay, if you nurse anger, that will be worse to remember than my harsh words! Won't you come here again? Do!'" on page 161, explore the ways in which the theme of fate is 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.

(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) 'This novel is concerned with endings rather than beginnings.'

Explore the methods writers use to present endings and beginnings.

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 creation of irony and ironic situations is the greatest strength of this novel!'

Using *Howards End* page 15 as your starting point, **from** 'The wind was in their faces down the station road,' **to** 'He sounded as if he was talking to a porter, and, certain that he had deceived her at the station, she too grew angry.' on page 16, explore how writers develop irony and ironic situations 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.

(AO1 = 15, AO2 = 25)

(Total for Question 10 = 40 marks)



Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

- | | | | | |
|-------------------------|----------------|--------------------------|----------------|--------------------------|
| Chosen question number: | 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"/> |
| | Question 10(a) | <input type="checkbox"/> | Question 10(b) | <input type="checkbox"/> |

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TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 100 MARKS



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Unit 6ET01/01 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

