

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Literature

Advanced

Unit 3: Interpretations of Prose and Poetry

Tuesday 24 January 2012 – Afternoon

Time: 2 hours 45 minutes

Paper Reference

6ET03/01

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 **two** questions, **one** question from Section A and **one** question from Section B.
- 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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P 4 0 0 2 6 A 0 1 2 8

PEARSON

Answer ONE question from this section.

SECTION A: UNPREPARED POETRY OR PROSE

- 1** Read Text A on page 2 of the Source Booklet. It is a poem by Anne Hunter (1742–1821).

Comment on and analyse how the writer's choices of structure, form and language shape meanings.

(AO1 = 10, AO2 = 30)

(Total for Question 1 = 40 marks)

- 2** Read Text B on page 3 of the Source Booklet. It is an extract from *One Flew Over the Cuckoo's Nest* by Ken Kesey, first published in 1962.

Comment on and analyse how the writer's choices of structure, form and language shape meanings.

(AO1 = 10, AO2 = 30)

(Total for Question 2 = 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 1

Question 2

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TOTAL FOR SECTION A = 40 MARKS



Answer ONE question from this section.

SECTION B: PAIRED TEXTS

3 Relationships: texts which confront the reader with powerful emotion

Prescribed texts:

Prose

Captain Corelli's Mandolin, Louis de Bernières*

Tess of the D'Urbervilles, Thomas Hardy

The Great Gatsby, F. Scott Fitzgerald

Poetry

Emergency Kit, ed. J Shapcott and M Sweeney (see Source Booklet page 5 for the selected poems)

Metaphysical Poetry, ed. C Burrow and C Ricks (see Source Booklet page 4 for the selected poems)

Rapture, Carol Ann Duffy*

Either:

- (a) 'Relationships in literature are at their most engaging for the reader when they deal with the nature of change.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

Or:

- (b) 'Writers present relationships which challenge conventions and break with tradition with surprising sympathy and compassion.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

(AO1 = 10, AO2 = 10, AO3 = 20, AO4 = 20)

(Total for Question 3 = 60 marks)



4 Identifying Self: texts which make the reader ask, who am I?

Prescribed texts:

Prose

Behind the Scenes at the Museum, Kate Atkinson*

Great Expectations, Charles Dickens

Life of Pi, Yann Martel*

Poetry

Taking off Emily Dickinson's Clothes, Billy Collins*

The Fat Black Woman's Poems, Grace Nichols

The Wife of Bath's Prologue and Tale, Geoffrey Chaucer

Either:

- (a) 'However challenging or inappropriate the behaviour depicted, the presentation of the unconventional is what is really compelling about human conduct in novels and poems.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

Or:

- (b) 'However tragic the situation or outcome, works of literature rarely convey total pessimism.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

(AO1 = 10, AO2 = 10, AO3 = 20, AO4 = 20)

(Total for Question 4 = 60 marks)



5 Journeys: texts which take the reader on a journey

Prescribed texts:

Prose

Reef, Romesh Gunesequera*

Small Island, Andrea Levy*

The Final Passage, Caryl Phillips

Poetry

Brunizem, Sujata Bhatt ('Eurydice Speaks' only)

the terrorist at my table, Imtiaz Dharker (sections: 'Lascar Johnnie 1930' and 'The Habit of Departure' only)*

The General Prologue to the Canterbury Tales, Geoffrey Chaucer

Either:

- (a) 'The purpose of any reader's journey through a work of literature is to shock us out of complacency through the disturbing characters, events and experiences encountered along the way.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

Or:

- (b) 'Journeys in works of literature may be there to divert and entertain the reader, but they are also there to make strong moral comments on human nature and behaviour.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

(AO1 = 10, AO2 = 10, AO3 = 20, AO4 = 20)

(Total for Question 5 = 60 marks)



6 War: texts which make the reader re-consider

Prescribed texts:

Prose

The Ghost Road, Pat Barker*

Spies, Michael Frayn*

The Kite Runner, Khaled Hosseini*

Poetry

Here to Eternity, ed. Andrew Motion (poems from 'War' section only)

101 Poems Against War, ed. P Keegan and M Hollis (see Source Booklet page 6 for the selected poems)

Legion, David Harsent (poems from the first section only)*

Either:

- (a) 'It is the writer's responsibility to bear witness both to the horrors and sufferings as well as the heroism and excitement of war.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

Or:

- (b) 'The literature of war is that of political protest rather than personal celebration.'

How far do you agree with this statement? In your response, you should comment on and analyse the connections and comparisons between **at least two** texts you have studied.

You must ensure that **at least one** text is a post-1990 text, as indicated by * in the lists above.

Note that you should demonstrate what it means to be considering texts as a modern reader, in a modern context, and that other readers at other times may well have had other responses.

(AO1 = 10, AO2 = 10, AO3 = 20, AO4 = 20)

(Total for Question 6 = 60 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 3(a)** **Question 3(b)**
Question 4(a) **Question 4(b)**
Question 5(a) **Question 5(b)**
Question 6(a) **Question 6(b)**

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TOTAL FOR SECTION B = 60 MARKS
TOTAL FOR PAPER = 100 MARKS



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Unit 6ET03/01 focuses on the Assessment Objectives AO1, AO2, AO3 and AO4 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	20
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
AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	20

