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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	
Wednesday 14 January 2009 – Morning Time: 2 hour 15 minutes	Paper Reference 6ET01/01
You must have: Set texts (clean copies only) Source Booklet	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) 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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(Total for Question 1 = 20 marks)



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SECTION B: POETRY

Answer ONE question from this section.

3 Home

Either:

- (a) 'For many poets, home is defined by the people who live there.'

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

Or:

- (b) 'Poets interestingly explore the themes of possession and ownership in poems about home.'

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

Either W. B. Yeats from *Meditations in Time of Civil War* (Here to Eternity)

or Samuel Rogers *A Wish* (Oxford University Press)

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) 'Poets writing about land frequently explore the theme of loss.'

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

Or:

- (b) 'Many poets write about land intending to convey their attitudes towards a specific region or nation.'

Using **one** of the following poems as a starting point, compare and contrast how poets present their attitudes towards a region or nation in **at least one other** poem.

Either Miriam Waddington *Popular Geography* (Here to Eternity)

or Elizabeth Barrett Browning from *Aurora Leigh The Sweetness of England* (Oxford University Press)

or Hugh MacDiarmid *Scotland Small?* (The Rattle Bag).

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

(Total for Question 4 = 40 marks)

5 Work

Either:

- (a) 'The work we do makes us who we are.'

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

Or:

- (b) 'Some poets writing about people at work idealise or romanticise them.'

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

Either Gillian Clarke *Hay-making* (Here to Eternity)

or Seamus Heaney *The Forge* (Oxford University Press)

or Walt Whitman *The Ox-Tamer* (The Rattle Bag).

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

(Total for Question 5 = 40 marks)





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TOTAL FOR SECTION B = 40 MARKS



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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 source of *Jane Eyre*'s interest is its story of immense human endurance.'

Explore the methods which writers use to present the idea of human endurance.

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 use of imagery and symbolism is a key part of the success of *Jane Eyre*.'

Using *Jane Eyre* page 295 as your starting point, from 'But what had befallen the night?' to the end of the chapter on page 296, explore the ways in which writers use imagery and symbolism.

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) 'Trust is ultimately the most important theme in the novel.'

Explore the methods which writers use to present the theme of trust.

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 strength of the novel is its use of irony and ironic situations.'

Using *Brighton Rock* page 203 as your starting point, from 'He said cautiously into the dark, "It's all right. Go to sleep."' to the end of the chapter on page 204, explore how writers use irony and ironic situations 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** *French Lieutenant's Woman* (Vintage)
or *The Yellow Wallpaper* (Virago)

Either:

(a) '*Pride and Prejudice* is preoccupied with surfaces and never gets beneath them.'

Explore the ways in which writers present the worlds of their novels.

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) 'In *Pride and Prejudice* Jane Austen is essentially writing about self-knowledge.'

Using *Pride and Prejudice* page 200 as your starting point, from 'She perfectly remembered every thing that had passed in conversation between Wickham and herself,' to "'Till this moment, I never knew myself'" on page 202, explore the methods writers use to develop the theme of self-knowledge.

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) 'Childhood is shown to be a bitter experience in *Wuthering Heights*.'

Explore the methods writers use to present childhood.

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) 'Dialogue is an essential part of the interest of *Wuthering Heights*.'

Using *Wuthering Heights* page 14 as your starting point, from "I don't think it possible for me to get home now, without a guide," I could not help exclaiming.' to "No, no! A stranger is a stranger, be he rich or poor – it will not suit me to permit any one the range of the place while I am off guard!" said the unmannerly wretch.' on page 16, explore the ways in which dialogue is 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 *The Remains of the Day* (Faber and Faber) or *The Shooting Party* (Penguin)

Either:

- (a) 'Writers must present the worlds which their characters inhabit, in a vivid and memorable way.'

Explore the methods writers use to present the worlds which their characters inhabit.

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) 'Contrast creates most of the narrative interest of *Howards End*.'

Using *Howards End* page 197 as your starting point, from 'To her annoyance, Mrs Bast was still in the garden;' to the end of the chapter on page 199, explore how writers make use of contrast.

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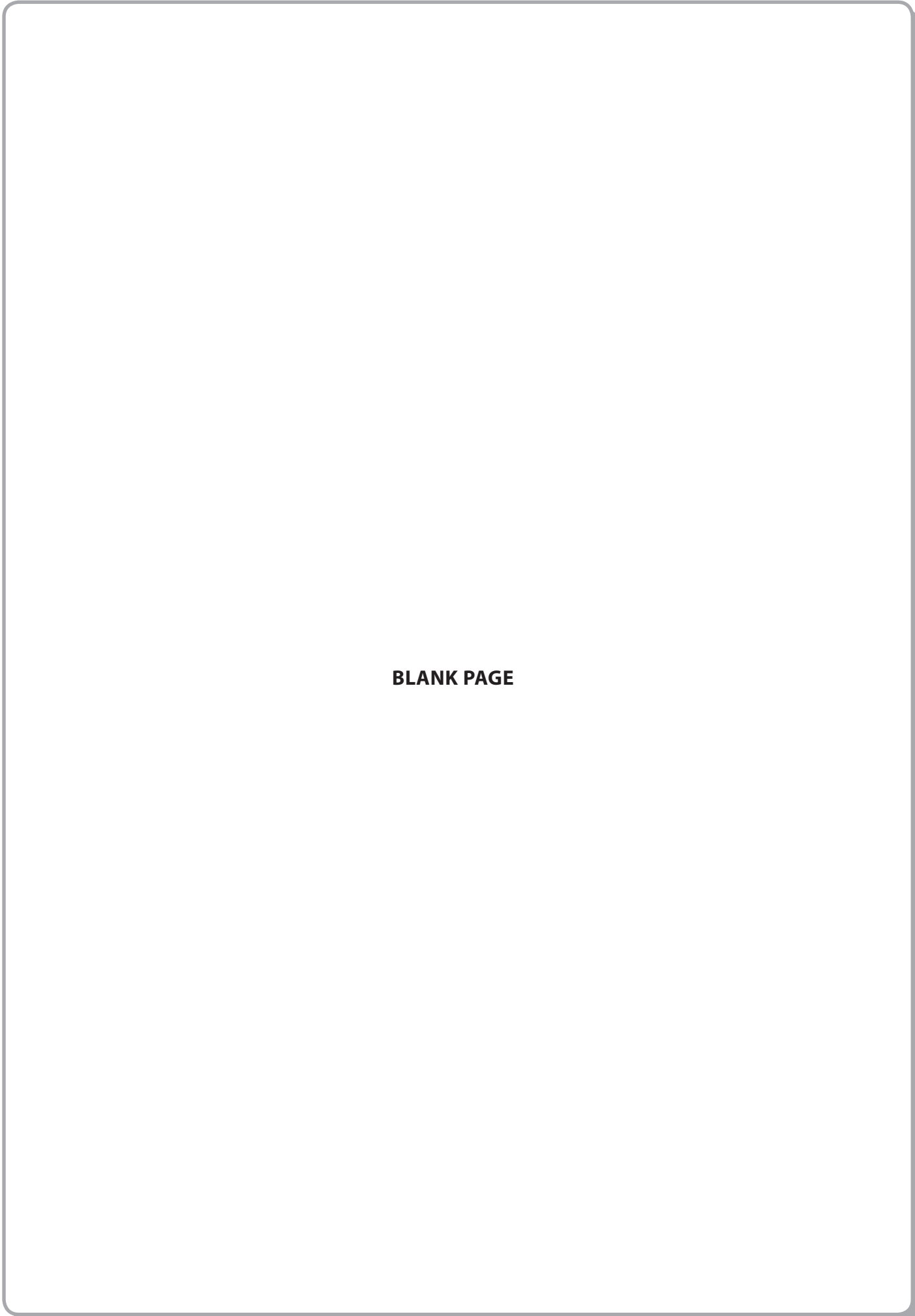
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TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 100 MARKS





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Unit 6ET01/1 focuses on the Assessment Objectives A01, A02 and A03 listed below:

Assessment objectives	AO%
A01 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	40
A02 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	40
A03 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

Wednesday 14 January 2009 – Morning

Source Booklet

Paper Reference

6ET01/01

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SECTION A: UNSEEN POETRY OR PROSE

Material for Question 1.

Text A

The following poem, written by Christina Rossetti in 1881, portrays a seventeenth-century nun called Sister Louise.

Soeur Louise de la Misericorde (1674)

I have desired, and I have been desired;
But now the days are over of desire,
Now dust and dying embers mock my fire;
Where is the hire for which my life was hired? 5
Oh vanity of vanities, desire!

Longing and love, pangs of a perished pleasure,
Longing and love, a disenkindled fire,
And memory a bottomless gulf of mire,
And love a fount of tears outrunning measure; 10
Oh vanity of vanities, desire!

Now from my heart, love's deathbed, trickles, trickles,
Drop by drop slowly, drop by drop of fire,
The dross of life, of love, of spent desire;
Alas, my rose of life gone all to prickles,— 15
Oh vanity of vanities, desire!

Oh vanity of vanities, desire;
Stunting my hope which might have strained up higher,
Turning my garden-plot to barren mire;
Oh death-struck love, oh disenkindled fire, 20
Oh vanity of vanities, desire!

mire: mud

Material for Question 2.

Text B

In this extract, written by Jay McInerney, a character who works for an American magazine in New York is commuting into the city by underground train.

The train shudders and pitches toward Fourteenth Street, stopping twice for breathers in the tunnel. You are reading about Liz Taylor's new boyfriend when a sooty hand taps your shoulder. You do not have to look up to know that you are facing a casualty, one of the city's MIAs. You are more than willing to lay some silver on the physically handicapped, but folks with the long distance eyes give you the heebie-jeebies. 5

The second time he taps your shoulder you look up. His clothes and hair are fairly neat, as if he had only recently let go of social convention, but his eyes are out-to-lunch and his mouth is working furiously.

"My birthday," he says, "is January thirteenth. I will be twenty-nine years old." Somehow he makes this sound like a threat to kill you with a blunt object.

"Great," you say, going back to the paper. 10

When you next look up the man is half way down the car, staring intently at an ad for a business training institute. As you watch, he sits down in the lap of an old lady. She tries to get out from under him, but he has her pinned.

"Excuse me, sir, but you're sitting on me," she says. "Sir, sir. Excuse me." Almost everyone in the car is watching and pretending they're not. The man folds his arms across his chest and leans farther back. 15

"Sir, please get off of me."

You can't believe it. Half a dozen healthy men are within spitting distance. You would have jumped up yourself but you assumed someone closer to the action would act. The woman is quietly sobbing. As each moment passes it becomes harder and harder to do anything without calling attention to the fact that you hadn't done anything earlier. You keep hoping that the man will stand up and leave her alone. You imagine the headline in the *Post*: GRANNY CRUSHED BY NUT WHILE WIMPS WATCH. 20

Liz Taylor: a famous actress.

MIA(s): Missing In Action

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, <i>from</i> 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	William Butler 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	Sir 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 Clark	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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