

Write your name here	
Surname	Other names
Centre Number	Candidate Number
Edexcel GCE	
<h1>English Literature</h1> <h2>Advanced Subsidiary</h2> <h3>Unit 1: Explorations in Prose and Poetry</h3>	
Monday 18 January 2010 – Afternoon <b>Time: 2 hours 15 minutes</b>	Paper Reference <b>6ET01/01</b>
<b>You must have:</b> 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)**







**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)**



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) ☒

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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) '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)**



**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)**



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:

<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

