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**Pearson  
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Centre Number

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# English Literature

**Advanced**

## Unit 3: Interpretations of Prose and Poetry

Friday 6 June 2014 – Morning

**Time: 2 hours 45 minutes**

Paper Reference

**6ET03/01**

**You must have:**

Set texts (clean copies only)  
Source Booklet (enclosed)

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.

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**PEARSON**

## SECTION A: UNPREPARED POETRY OR PROSE

Answer ONE question from this section.

- 1 Read Text A on page 2 of the Source Booklet. It is a poem by the white Caribbean poet, Ian McDonald, from 1985.

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)**

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- 2 Read Text B on page 3 of the Source Booklet. It is an extract from *The Road Home* by Rose Tremain, published in 2007.

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)**

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**TOTAL FOR SECTION A = 40 MARKS**



## SECTION B: PAIRED TEXTS

Answer ONE question from this section.

### 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. Jo Shapcott and Matthew 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) 'When presenting relationships in works of literature, writers show that the need for loyalty and friendship is at least as important as that for love and passion.'

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 list 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) 'In works of literature it is more interesting for the reader to be presented with failed or dysfunctional relationships rather than with those that succeed.'

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 list 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

*The 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) 'Believing the voices embedded in novels and poems is less important than just enjoying the stories they have to tell, however improbable they may be.'

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 list 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) 'As readers we tend to be most attracted to how human failings are presented in works of literature.'

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 list 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 Gunsekera\*

*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 & The Habit of Departure only)\*

*The General Prologue to the Canterbury Tales*, Geoffrey Chaucer

**Either:**

- (a) 'Journeys as presented in novels and poems are as likely to take the reader on a journey that explores language as much as character.'

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 list 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 most important thing about the ways in which journeys are presented in works of literature is the process of uprooting and discovering the new that takes place within their pages.'

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 list 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. Paul Keegan and Matthew Hollis (see Source Booklet page 6 for the selected poems)

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

**Either:**

- (a) 'Readers may judge the success of writing which shows the horrors and suffering of war by the level of emotional response provoked in the reader.'

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 list 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) 'Effective writing about war challenges the reader to respond sympathetically to the personal experience of those affected by or involved in it.'

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 list 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)**





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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:

| <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 | 20         |
| <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         |
| <b>AO4</b> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received                                  | 20         |



**Pearson Edexcel GCE**

**English Literature**

**Advanced**

**Unit 3: Interpretations of Prose and Poetry**

Friday 6 June 2014 – Morning

**Source Booklet**

Paper Reference

**6ET03/01**

**Do not return this Source Booklet with the question paper.**

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**PEARSON**

**SECTION A: UNPREPARED POETRY OR PROSE**

**Material for Question 1**

**Text A**

**A White Man Considers the Situation**

Perhaps it is time to retreat from these well-loved shores.  
The swell heaves on the beach, angry clouds pile:  
The surf is ominous, storms are coming.  
I see I am a tourist in my own land:  
My brutal tenancy is over, they all say, 5  
The centuries have faded like a dream...

Every day it is harder for the timid to make plans,  
People do not say good morning with the former politeness  
The pavements feel safe only when old men pass.  
The grip of power slides away, slides. 10  
Something is missing in days still filled with pleasure;  
There is emptiness, dreaming in the air.  
Where ruling ends, the ruler cannot stay:  
A diminished mastery is the keenest woe.

The best measure is the use of time, 15  
My father's father planted once  
A green tree in this quiet garden  
It was to yield ancestral wood  
To grace my grandson's christening chair.  
The best measure is the use of time. 20

I decorate now my dark-skinned love  
With hibiscus for her shining hair  
The petals fade, the sun burns out  
Red hibiscus in her shining hair.

I lie sleepless in the embroidered sheets, 25  
A sprig of khus-khus scents the room.  
The night is dark with cloud, and lonely.  
The black sentries are whispering restless.  
My father heard a hurricane of nightingales  
Once upon a time, once upon a time. 30  
Now the owl hoots, signalling danger coming  
The moon is half alight, throwing coldness.

There is no way back, no forward way:  
My heart grows clenched with inner grief.  
Almost certainly I will have to go from here. 35  
The laagers of the world build higher, black and white.  
And no-one is to blame except my brother, me.  
No one is to blame except my brother.

Ian McDonald

## Material for Question 2

### Text B

With Lydia's help, Lev found a job as a kitchen porter in a restaurant kitchen in Clerkenwell. It paid £5.30 an hour.

The chef-proprietor of the restaurant, *GK Ashe*, was Gregory (GK) Ashe. The restaurant manager, Damian, who interviewed Lev at three in the afternoon, said: 'GK Ashe is the next big thing in this city. Are you hearing me, Olev?' 5

'Yes,' said Lev.

Damian was a pale, middle-aged man with a shaven head. He was dressed smartly in an expensive suit and a shirt the colour of lemonade. He had the kind of smile that faded and died as soon as it touched his lips. Damian looked intently at Lev, his glance moving over the other man's body, frisking him with his brown, wide-awake eyes. Then he said: 'You're skinny. That's good. Mr Ashe likes his staff to be skinny. Because it's a sign they're nimble. And everyone in this kitchen has to be nimble. Nimble, fast and tireless. D'you understand what I'm saying?' 10

'Tireless?' said Lev. 'What is that?'

'Never tired. Never showing you're tired even if you are. Because the shifts are long and you've got to be up for it. Nobody yawns here. OK? You just stifle it. Catch you yawning and you could get a bain-marie chucked at your head.' 15

'Bain-marie?' said Lev.

'And you never, *never* eat the food, right? If Mr Ashe sees you put so much as a slice of lemon rind in your gob, you'll be history. So don't do it. There's a staff meal at 5 p.m. It's light, because we don't want the workers' guts weighed down with protein, but you'll survive. And – if the service has gone exceptionally well – Mr Ashe is sometimes overcome with magnanimity at one in the morning and he makes crostini for us all. And we open a few beers. And we're like a family, then. You'll see.' 20

Damian smiled his fast-vanishing smile and Lev said: 'Family is good.' 25

'Yes, it is,' said Damian. 'It certainly is. I expect you've got a family at home, have you? That's what you boys do – I've seen it – send all your money home to some village, right?'

'For my mother and for my daughter.'

'Yes? Well, you're a kind-hearted bunch, I'll say that. Is your wife here in England with you?'

'No,' said Lev. 'My wife... she died.' 30

'Right,' said Damian. 'Right. OK. Sorry. Now, come and see your sinks. Here they are. Two sinks and two-point-five metres of steel draining top. State-of-the-art hygiene area. Racks here for service platters and plates. Multi-programme dishwashers here for glassware. Jet-scourers. Temperature-controlled rinse-faucet. OK, Olev? You could wash up for a regiment in this facility.' 35

Lev stood at the sinks and looked at the length of steel-tiled wall behind them and at the clean-laundered linen tea towels hung up in a neat line on steel pegs. He wished Rudi were here to see all this and be awed.

Lev would start the following day, reporting for work at four.

'Don't forget, Olev,' said Damian, as he walked Lev to the kitchen door, 'that a restaurant kitchen operates exactly like an orchestra. Everyone has to focus up and keep time. And there's only one conductor and that's the head chef. So keep alert. Don't rest. Don't take breaks. Keep playing your instrument and play it in time. Then you'll do well. See you tomorrow.' 40

## SECTION B: PAIRED TEXTS

**Selected poems for Relationships section to be taken from *Metaphysical Poetry*  
(ed. C Burrow and C Ricks)**

| <b>Poet</b>                       | <b>Poem title</b>                           | <b>Page number</b> |
|-----------------------------------|---|--------------------|
| John Donne                        | The Flea                                    | 4                  |
|                                   | The Good Morrow                             | 5                  |
|                                   | Song (Go, and catch a falling star)         | 6                  |
|                                   | Woman's Constancy                           | 7                  |
|                                   | The Sun Rising                              | 8                  |
|                                   | A Valediction of Weeping                    | 19                 |
|                                   | A Nocturnal Upon St Lucy's Day              | 21                 |
|                                   | The Apparition                              | 22                 |
|                                   | Elegy: To his Mistress Going to Bed         | 29                 |
|                                   | 'At the Round Earth's Imagined Corners'     | 31                 |
|                                   | 'Batter my Heart'                           | 33                 |
|                                   | A Hymn to God the Father                    | 36                 |
|                                   | George Herbert                              | Redemption         |
| The Collar                        |   | 78                 |
| The Pulley                        |   | 79                 |
| Love (III) (Love Bade me Welcome) |   | 87                 |
| Thomas Carew                      | To My Mistress Sitting by a River's Side    | 89                 |
|                                   | To a Lady that Desired I Would Love Her     | 95                 |
|                                   | A Song (Ask me no more)                     | 98                 |
| Anne Bradstreet                   | A Letter to her Husband                     | 135                |
| Richard Lovelace                  | Song: To Lucasta, Going to the Wars         | 182                |
| Andrew Marvell                    | The Nymph Complaining ... Death of her Fawn | 195                |
|                                   | To His Coy Mistress                         | 198                |
|                                   | The Definition of Love                      | 201                |
| Henry Vaughan                     | Unprofitableness                            | 219                |
|                                   | The World                                   | 220                |
| Katherine Philips                 | To My Excellent Lucasia, on Our Friendship  | 240                |
|                                   | A Dialogue of Friendship Multiplied         | 241                |
|                                   | Orinda to Lucasia                           | 242                |



**Selected poems for Relationships section to be taken from *Emergency Kit* (Faber and Faber, ed. J Shapcott and M Sweeney)**

| <b>Poet</b>         | <b>Poem title</b>                              | <b>Page number</b> |
|---------------------|--|--------------------|
| Adrienne Rich       | Two Songs                                      | 71                 |
| Marilyn Hacker      | 'O little one, this longing is the pits'       | 73                 |
| Sharon Olds         | Ecstasy  | 73                 |
| Heather McHugh      | Coming   | 74                 |
| Sarah Maguire       | Spilt Milk                                     | 75                 |
| Thomas Lynch        | Maura  | 76                 |
| Anthony Hecht       | Behold the Lilies of the Field                 | 77                 |
| Sylvia Plath        | The Applicant                                  | 111                |
| Stevie Smith        | Black March                                    | 113                |
| Rosemary Tonks      | Badly-Chosen Lover                             | 114                |
| Rosemary Tonks      | Hydromaniac                                    | 115                |
| Charles Simic       | My Shoes                                       | 115                |
| John Berryman       | Dream Songs 4, 63                              | 116                |
| John Berryman       | Henry by Night                                 | 117                |
| Belle Waring        | When a Beautiful Woman Gets on the Jutiapa Bus | 148                |
| Selima Hill         | Being a Wife                                   | 149                |
| Fleur Adcock        | Against Coupling                               | 150                |
| Neil Rollinson      | The Ecstasy of St Saviour's Avenue             | 151                |
| James Dickey        | The Sheep Child                                | 152                |
| Theodore Roethke    | The Geranium                                   | 154                |
| Imtiaz Dharker      | Another Woman                                  | 190                |
| Carol Ann Duffy     | Adultery                                       | 192                |
| Katherine Pierpoint | This Dead Relationship                         | 193                |
| A K Ramanujan       | Routine Day Sonnet                             | 195                |
| Paul Durcan         | Raymond of the Rooftops                        | 196                |
| Carol Rumens        | From a Conversation During Divorce             | 197                |
| William Matthews    | Onions   | 198                |
| Alice Fulton        | My Second Marriage to My First Husband         | 232                |
| Carol Ann Duffy     | Small Female Skull                             | 240                |
| Paul Durcan         | My Beloved Compares Herself to a Pint of Stout | 264                |
| Peter Didsbury      | A Priest ... Addresses His Somnolent Mistress  | 276                |

**Selected poems for War section from 101 Poems Against War (ed. M Hollis and P Keegan)**

| <b>Poet</b>         | <b>Poem title</b>                               | <b>Page number</b> |
|---------------------|---|--------------------|
| Wilfred Owen        | Dulce et Decorum Est                            | 6                  |
| W H Auden           | O What is that Sound                            | 9                  |
| Hayden Carruth      | On Being Asked ... Against the War in Vietnam   | 12                 |
| Seamus Heaney       | Sophoclean                                      | 15                 |
| Keith Douglas       | How to Kill                                     | 20                 |
| Siegfried Sassoon   | The General                                     | 23                 |
| Geoffrey Chaucer    | <i>from</i> The Knight's Tale                   | 25                 |
| Isaac Rosenberg     | Break of Day in the Trenches                    | 29                 |
| Denise Levertov     | What Were They Like?                            | 31                 |
| James Fenton        | Cambodia  | 40                 |
| E St Vincent Millay | Conscientious Objector                          | 41                 |
| Elizabeth Bishop    | From Trollope's Journal                         | 50                 |
| Ted Hughes          | Six Young Men                                   | 52                 |
| Dylan Thomas        | A Refusal to Mourn the Death ... of a Child ... | 55                 |
| Clarence Major      | Vietnam   | 60                 |
| Dorothy Parker      | Penelope  | 63                 |
| Edwin Muir          | The Horses                                      | 74                 |
| Wilfred Owen        | Futility  | 76                 |
| Ken Smith           | Essential Serbo-Croat                           | 79                 |
| Harold Pinter       | American Football                               | 80                 |
| Alison Fell         | August 6, 1945                                  | 88                 |
| S T Coleridge       | <i>from</i> Fears in Solitude                   | 89                 |
| W B Yeats           | On Being Asked for a War Poem                   | 101                |
| Molly Holden        | Seaman, 1941                                    | 102                |
| Thomas Hardy        | Channel Firing                                  | 104                |
| Emily Dickinson     | 'My Triumph lasted till the Drums'              | 106                |
| Edward Thomas       | In Memoriam (Easter 1915)                       | 109                |
| Siegfried Sassoon   | Suicide in the Trenches                         | 112                |
| Yusef Komunyakaa    | Facing It                                       | 114                |
| Philip Larkin       | MCMXIV  | 120                |
| W H Auden           | September 1, 1939                               | 125                |
| Isaac Rosenberg     | August 1914                                     | 129                |

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