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Surname

Other names

**Pearson**  
**Edexcel GCE**

Centre Number

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Candidate Number

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**English Literature**  
**Advanced Subsidiary**  
**Unit 1: Explorations in Prose and Poetry**

Friday 15 May 2015 – Morning

**Time: 2 hours 15 minutes**

Paper Reference

**6ET01/01**

**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 **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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Lined writing area for the answer to Question 1.

**(Total for Question 1 = 20 marks)**









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**(Total for Question 2 = 20 marks)**

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**TOTAL FOR SECTION A = 20 MARKS**



SECTION B: POETRY

Answer ONE question from this section.

3 Home

Either:

- (a) 'Poems about home often try to avoid the stereotypical and the commonplace... but fail.'

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

Or:

- (b) 'The most interesting poems about home are the ones which offer the greatest thematic depth.'

Using **one** of the following poems as a starting point, compare and contrast how poets write about home in **at least one other** poem, in the light of this statement.

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

**Or** Alfred, Lord Tennyson *Mariana* (Oxford Anthology of English Poetry)

**Or** Patrick Kavanagh 'My father played the melodeon' (The Rattle Bag)

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

**(Total for Question 3 = 40 marks)**



#### 4 Land

**Either:**

- (a) 'Poems about land are often really about the loss of something which the writer holds dear.'

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

**Or:**

- (b) 'The best poems about land are the ones which most vividly portray the lives which are lived there.'

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

**Either** R S Thomas *Welsh Landscape* (Here to Eternity)

**Or** Philip Larkin *Going, Going* (Oxford Anthology of English Poetry)

**Or** Andrew Marvell *Bermudas* (The Rattle Bag)

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

**(Total for Question 4 = 40 marks)**

#### 5 Work

**Either:**

- (a) 'Poems about work are often actually about power – physical or otherwise.'

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

**Or:**

- (b) 'The most memorable poems about work make moral points out of ordinary experiences.'

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

**Either** William Blake *The Chimney Sweeper* (Here to Eternity)

**Or** Ted Hughes *View of a Pig* (Oxford Anthology of English Poetry)

**Or** R S Thomas *Lore* (The Rattle Bag)

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

**(Total for Question 5 = 40 marks)**





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Lined writing area for Section B.

**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) 'A book which powerfully explores the nature of desire.'

Explore the methods that writers use to present desire, in the light of this statement.

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) 'This novel's many passages of great dullness are fortunately relieved by moments of significant and genuine suspense.'

Using *Jane Eyre* page 172 as your starting point **from** 'I hardly know whether I had slept or not after this musing; **to** "Is there a flood?" he cried.' on page 174, explore the ways in which writers develop suspense, in the light of this statement.

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) 'This is a novel which derives great pleasure in exploring what is utterly selfish in human nature.'

Explore the methods that writers use to present what is selfish in human nature, in the light of this statement.

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) 'It's simply a glorified comic book - more notable for some memorable scenes and events than anything it has to tell us about life.'

Using *Brighton Rock* page 132 as your starting point **from** 'The Boy looked down at the body, spread-eagled like Prometheus,' **to** "'That's your risk," the Boy said. "I've got things to do."' on page 133, explore the ways in which writers create memorable scenes, in the light of this statement.

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) 'Not a single character in this narrative deserves to be loved in any way.'

Explore the methods that writers use to create characters, in the light of this statement.

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 main interest here lies in the creation of drama and dramatic situations.'

Using *Pride and Prejudice* page 184 as your starting point **from** 'While settling this point, she was suddenly roused by the sound of the door bell,' **to** "'And this is all the reply which I am to have the honour of expecting!'" on page 186, explore the ways in which writers develop drama and dramatic situations, in the light of this statement.

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) 'This narrative is in essence for women and about their sufferings.'

Explore the methods that writers use to present women and their sufferings, in the light of this statement.

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) 'This is a novel which eventually disappoints by merely suggesting that time heals all wounds.'

Using *Wuthering Heights* page 336 as your starting point **from** 'I was going to the Grange one evening – a dark evening threatening thunder – ' **to** the end of the novel on page 337, explore the ways in which writers develop time and healing, in the light of this statement.

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) 'A vivid and memorable exploration of social class.'

Explore the methods that writers use to present social class, in the light of this statement.

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) 'It is the lesser characters who present much of the interest here.'

Using *Howards End* page 93 as your starting point **from** 'Tibby, now in his second year at Oxford, was down for the Easter vacation,' **to** 'Tibby, for all his defects, had a genuine personality.' on page 95, explore how writers present lesser characters, in the light of this statement.

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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**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



# Pearson Edexcel GCE

## English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Friday 15 May 2015 – Morning

**Source Booklet**

Paper Reference

**6ET01/01**

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

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**PEARSON**

## SECTION A: UNSEEN POETRY OR PROSE

### Material for Question 1.

#### TEXT A

##### Progress

THE city's heat is like a leaden pall—  
Its lowered lamps glow in the midnight air  
Like mammoth orange moths that flit and flare  
Through the dark tapestry of night. The tall  
Black houses crush the creeping beggars down, 5  
Who walk beneath and think of breezes cool,  
Of silver bodies bathing in a pool,  
Or trees that whisper in some far small town  
Whose quiet nursed them, when they thought that gold  
Was merely metal, not a grave of mould 10  
In which men bury all that's fine and fair.  
When they could chase the jewelled butterfly  
Through the green bracken-scented lanes, or sigh  
For all the future held so rich and rare;—  
When, though they knew it not, their baby cries 15  
Were lovely as the jewelled butterflies.

##### Osbert Sitwell

##### Glossary

Pall – A cloth spread over a coffin

**Material for Question 2.**

**TEXT B**

**This extract is taken from the beginning of the 1895 novel 'The Red Badge of Courage' by Stephen Crane, about the American Civil War.**

The cold passed reluctantly from the earth, and the retiring fogs revealed an army stretched out on the hills, resting. As the landscape changed from brown to green, the army awakened, and began to tremble with eagerness at the noise of rumors. It cast its eyes upon the roads, which were growing from long troughs of liquid mud to proper thoroughfares. A river, amber-tinted in the shadow of its banks, purled at the army's feet; and at night, when the stream had become of a sorrowful blackness, one could see across it the red, eyelike gleam of hostile camp-fires set in the low brows of distant hills.

5

Once a certain tall soldier developed virtues and went resolutely to wash a shirt. He came flying back from a brook waving his garment bannerlike. He was swelled with a tale he had heard from a reliable friend, who had heard it from a truthful cavalryman, who had heard it from his trustworthy brother, one of the orderlies at division headquarters. He adopted the important air of a herald in red and gold.

10

15

"We're goin' t' move t'morra—sure," he said pompously to a group in the company street. "We're goin' way up the river, cut across, an' come around in behind 'em."

To his attentive audience he drew a loud and elaborate plan of a very brilliant campaign. When he had finished, the blue-clothed men scattered into small arguing groups between the rows of squat brown huts. A negro teamster who had been dancing upon a cracker box with the hilarious encouragement of twoscore soldiers was deserted. He sat mournfully down. Smoke drifted lazily from a multitude of quaint chimneys.

20

25

"It's a lie! that's all it is—a thunderin' lie!" said another private loudly. His smooth face was flushed, and his hands were thrust sulkily into his trousers' pockets. He took the matter as an affront to him. "I don't believe the derved old army's ever going to move. We're set. I've got ready to move eight times in the last two weeks, and we ain't moved yet."

30

## SECTION B: POETRY

### Selections from *Here to Eternity* (ed. A Motion)

Poet	Poem title	Page number
<b>Home</b>		
Edward Thomas	The New House	31
Matthew Sweeney	The House	31
Gerard Manley Hopkins	The Candle Indoors	34
Ian Hamilton Finlay	Orkney Interior	34
W B Yeats	<i>from</i> Meditations in Time of Civil War	36
Samuel Taylor Coleridge	Frost at Midnight	38
Philip Larkin	Home is so Sad	42
Charlotte Mew	Rooms	43
Emily Dickinson	'Sweet-safe-Houses'	43
Robert Minhinnick	The House	44
Robert Frost	The Hill Wife	45
Robert Browning	Love in a Life	48
Alfred, Lord Tennyson	<i>from</i> In Memoriam	48
Louis MacNeice	House on a Cliff	52
Derek Walcott	Ruins of a Great House	53
Christina Rossetti	At Home	54
<b>Land</b>		
William Wordsworth	<i>from</i> The Prelude, Book I (1805)	85
Dylan Thomas	Poem in October	88
Patrick Kavanagh	Epic	90
W R Rodgers	Field Day	91
Miriam Waddington	Popular Geography	92
Norman MacCaig	Summer Farm	93
Robert Browning	Home-thoughts from Abroad	95
Elizabeth Barrett Browning	<i>from</i> Aurora Leigh, Book I	95
Ivor Gurney	Cotswold Ways	97
Michael Longley	Landscape	98
Hugh MacDiarmid	<i>from</i> On a Raised Beach	99
Walt Whitman	This Compost	100
Edward Thomas	Digging	102
Christopher Reid	Men against Trees	105
Stanley Kunitz	The War against the Trees	105
Thomas Hardy	Overlooking the River Stour	106
R S Thomas	Welsh Landscape	109

**Work**

U A Fanthorpe	You will be hearing from us shortly	117
Elaine Feinstein	Father	119
Elma Mitchell	Thoughts After Ruskin	121
Rita Dove	The Great Palaces of Versailles	123
William Wordsworth	The Solitary Reaper	124
Molly Holden	Photograph of Haymaker, 1890	125
Gillian Clarke	Hay-making	126
A B ('Banjo') Paterson	Shearing at Castlereagh	130
Allen Ginsberg	The Bricklayer's Lunch Hour	131
Ruth Padel	Builders	132
William Blake	The Chimney Sweeper	138
Tony Harrison	Working	139
C H Sisson	Money	143
Philip Larkin	Toads	145
Simon Armitage	CV	149
R S Thomas	Iago Prytherch	151
Benjamin Zephaniah	It's Work	154

**Selections from *The Oxford Anthology of English Poetry Volume II: Blake to Heaney* (ed. J Wain)**

<b>Poet</b>	<b>Poem title</b>	<b>Page number</b>
<b>Home</b>		
William Blake	Infant Joy	4
Samuel Rogers	A Wish	28
Charles Lamb	The Old Familiar Faces	139
Thomas Hood	I Remember, I Remember	300
William Barnes	The Wife A-Lost	322
William Barnes	The Wind at the Door	323
Alfred, Lord Tennyson	Mariana	366
Coventry Patmore	The Toys	459
Thomas Hardy	The Self-Unseeing	510
Gerard Manley Hopkins	The Candle Indoors	534
W B Yeats	The Lake Isle of Innisfree	569
Walter de la Mare	The Listeners	595
D H Lawrence	End of Another Home Holiday	606
Robert Graves	Parent to Children	655
George Barker	To My Mother	711
Elizabeth Jennings	One Flesh	734
<b>Land</b>		
William Wordsworth	<i>from</i> The Prelude	64
John Clare	After Reading in a Letter Proposals for Building a Cottage	248
John Keats	On the Grasshopper and Cricket	252
John Keats	To Autumn	272
Elizabeth Barrett Browning	<i>from</i> Aurora Leigh, Book I: The Sweetness of England	338
Matthew Arnold	Dover Beach	455
Thomas Hardy	Beeny Cliff	519
Rudyard Kipling	The Way Through the Woods	567
Charlotte Mew	The Trees are Down	589
Edward Thomas	As the Team's Head-Brass	603
T S Eliot	<i>from</i> Four Quartets: Little Gidding	632
Louis MacNeice	The Sunlight on the Garden	671
Dylan Thomas	Especially when the October wind	715
Philip Larkin	Going, Going	732
Thom Gunn	On the Move	735
Anne Stevenson	Himalayan Balsam	747

**Work**

William Blake	The Chimney Sweeper	3
Joanna Baillie	Hay Making	23
William Wordsworth	The Solitary Reaper	63
Samuel Taylor Coleridge	Work Without Hope	127
Gerard Manley Hopkins	Felix Randal	534
A E Housman	The Carpenter's Son	564
W B Yeats	To a Friend Whose Work Has Come to Nothing	571
W B Yeats	A Coat	573
Wilfred Owen	Miners	648
W H Auden	'O lurcher-loving collier, black as night'	693
W H Auden	In Memory of W B Yeats	694
Philip Larkin	Toads	725
Philip Larkin	Toads Revisited	729
Ted Hughes	View of a Pig	741
Ted Hughes	Tractor	742
Seamus Heaney	The Forge	748

**Selections from *The Rattle Bag* (ed. S Heaney and T Hughes)**

<b>Poet</b>	<b>Poem title</b>	<b>Page number</b>
<b>Home</b>		
e e cummings	'anyone lived in a pretty how town'	35
Norman MacCaig	Aunt Julia	51
Louis MacNeice	Autobiography	53
Thom Gunn	Baby Song	56
Gwendolyn Brooks	The Ballad of Rudolph Reed	62
John Betjeman	Death in Leamington	123
Thomas Hardy	The House of Hospitalities	193
Robert Graves	It Was All Very Tidy	217
Walter de la Mare	John Mouldy	226
Robert Graves	Lollocks	249
John Clare	Mouse's Nest	299
Patrick Kavanagh	'My father played the melodeon'	303
D H Lawrence	Piano	343
Thomas Hardy	The Self-Unseeing	373
W H Auden	The Wanderer	454
<b>Land</b>		
Edward Thomas	'As the team's head-brass flashed out'	42
Thomas Hardy	Beeny Cliff	67
Andrew Marvell	Bermudas	73
Elizabeth Bishop	The Bight	76
Gerard Manley Hopkins	Binsey Poplars	77
Robert Frost	Birches	78
Sylvia Plath	Crossing the Water	117
Robert Frost	Desert Places	125
John Clare	The Flood	156
Emily Dickinson	'How the old Mountains drip with Sunset'	195
Thomas Hardy	In Time of 'The Breaking of Nations'	211
Norman MacCaig	Interruption to a Journey	214
T S Eliot	Landscapes	229
Sylvia Plath	Mushrooms	299
William Wordsworth	Nutting	314
Hugh MacDiarmid	Scotland Small?	365
Robert Frost	Stopping By Woods on a Snowy Evening	407
William Stafford	A Survey	410

**Work**

Robert Lowell	Alfred Corning Clarke	24
Hugh MacDiarmid	Another Epitaph on an Army of Mercenaries	35
William Carlos Williams	The Artist	37
Philip Larkin	At Grass	45
Charles Causley	Ballad of the Bread Man	64
Anon	The Blacksmiths	82
Anon	The Buffalo Skinners	88
William Blake	The Chimney Sweeper	108
Edward Thomas	Cock-Crow	110
Kenneth Fearing	Dirge	129
Padraic Colum	A Drover	135
A E Housman	Epitaph on an Army of Mercenaries	142
W H Auden	Epitaph on a Tyrant	142
R S Thomas	Lore	253
Walt Whitman	The Ox-Tamer	332
Wallace Stevens	Ploughing on Sunday	346

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Sources taken/adapted from:

*Progress*, Osbert Sitwell, published in *Modern British Poetry*, ed. Louis Untermeyer, (Harcourt, Brace and Howe, 1920)

*The Red Badge of Courage*, Stephen Crane, (Penguin American Library, 1983)

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