

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCE**

# **English Literature**

**Advanced**

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

Tuesday 15 June 2010 – Afternoon

**Time: 2 hours 45 minutes**

Paper Reference

**6ET03/01**

**You must have:**

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 **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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**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 Sarah Maguire, *The Water Diviner*, which was 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 1 = 40 marks)**

- 2** Read Text B on page 3 of the Source Booklet. It is the opening of *Vanity Fair*, a novel by William Makepeace Thackeray, first published in 1847–8.

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 .**

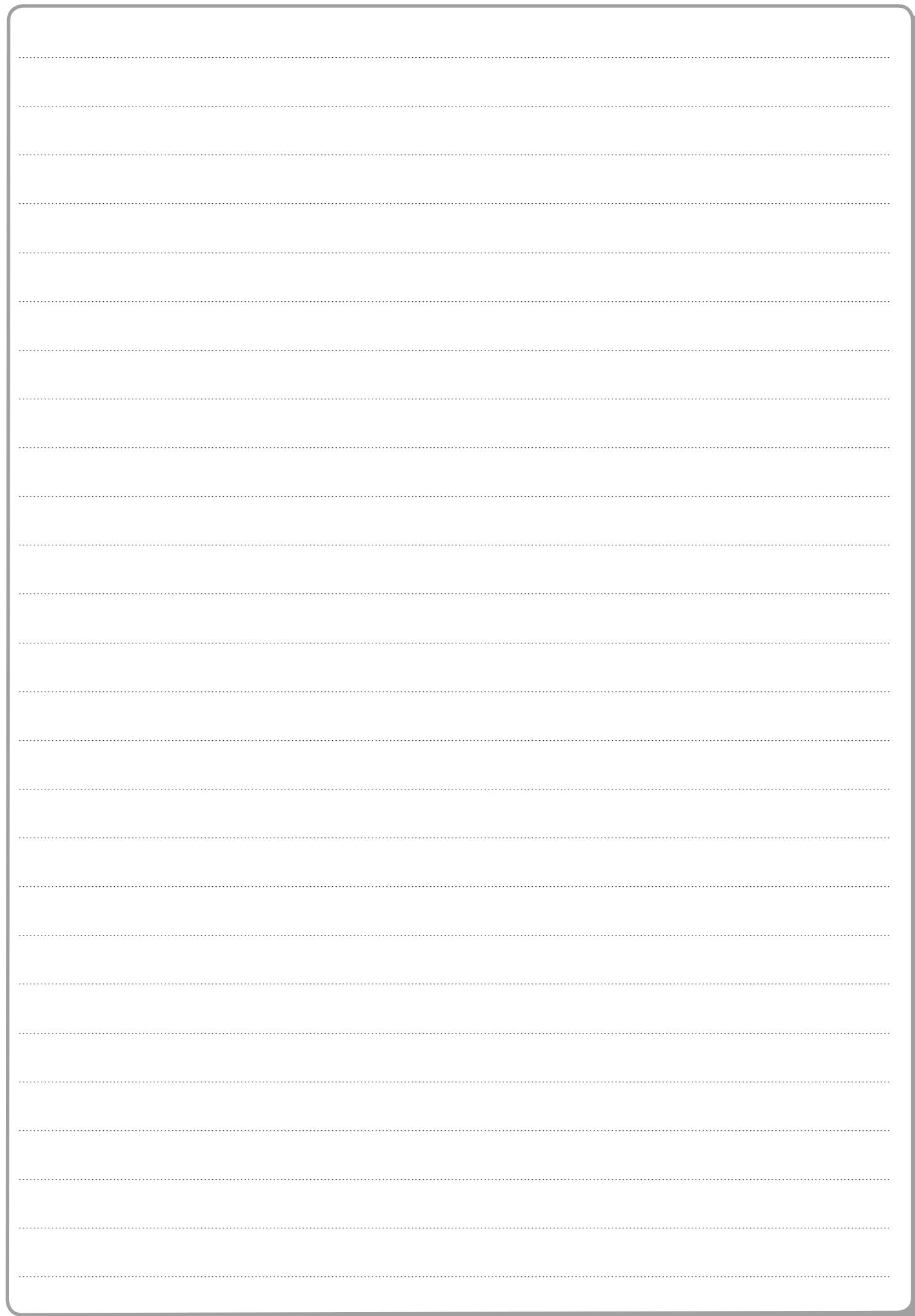
Chosen question number: **Question 1**  **Question 2**



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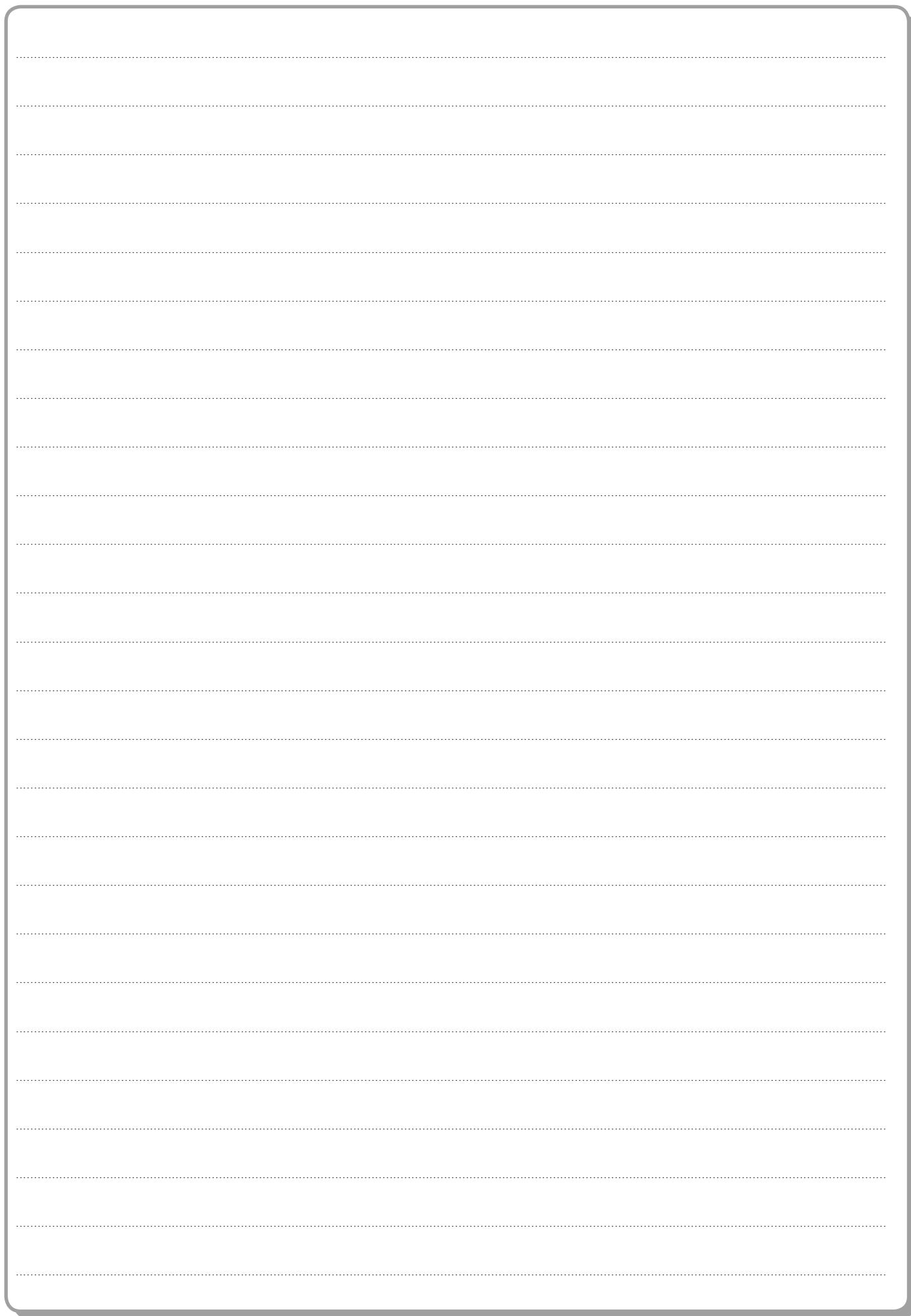
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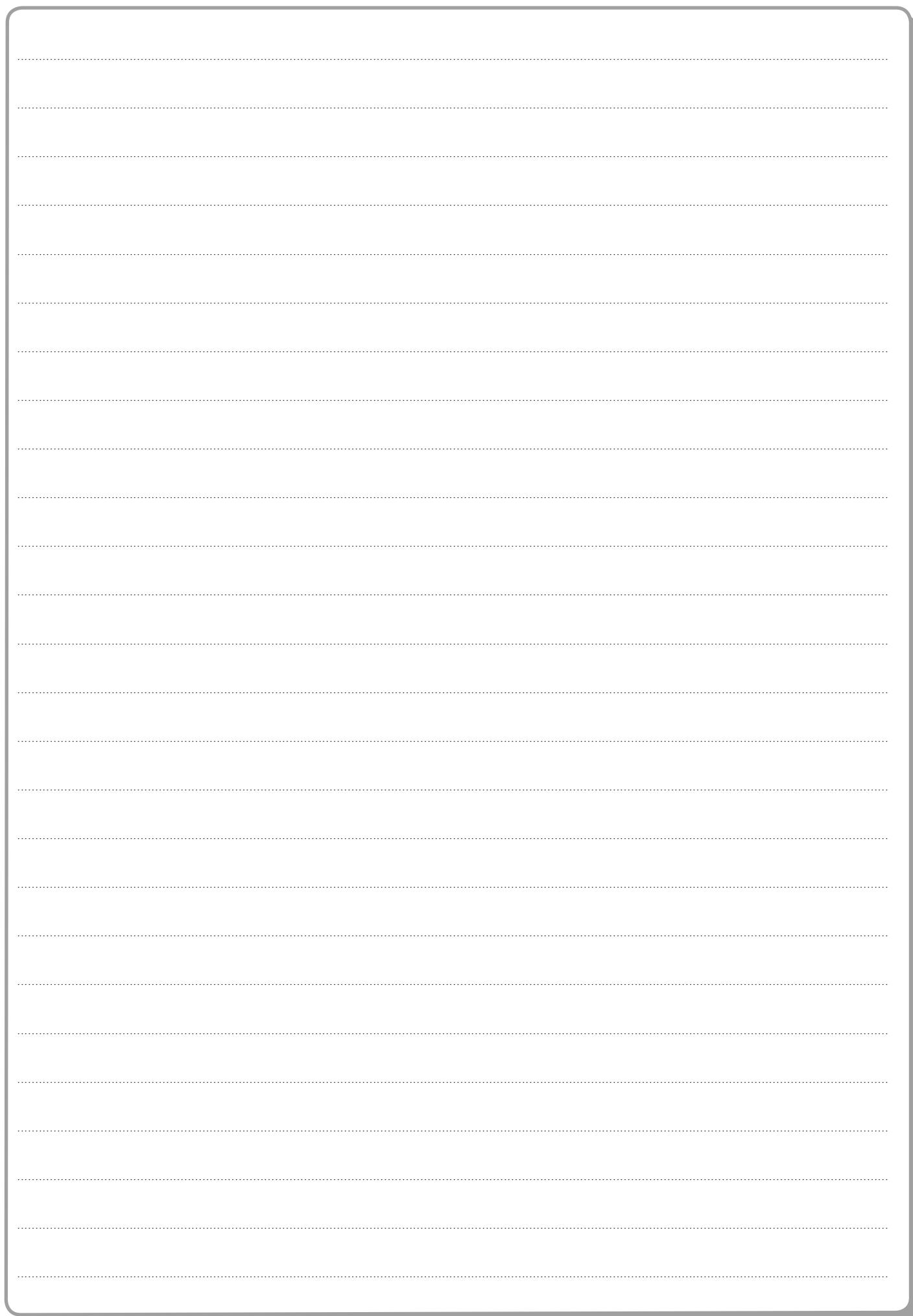
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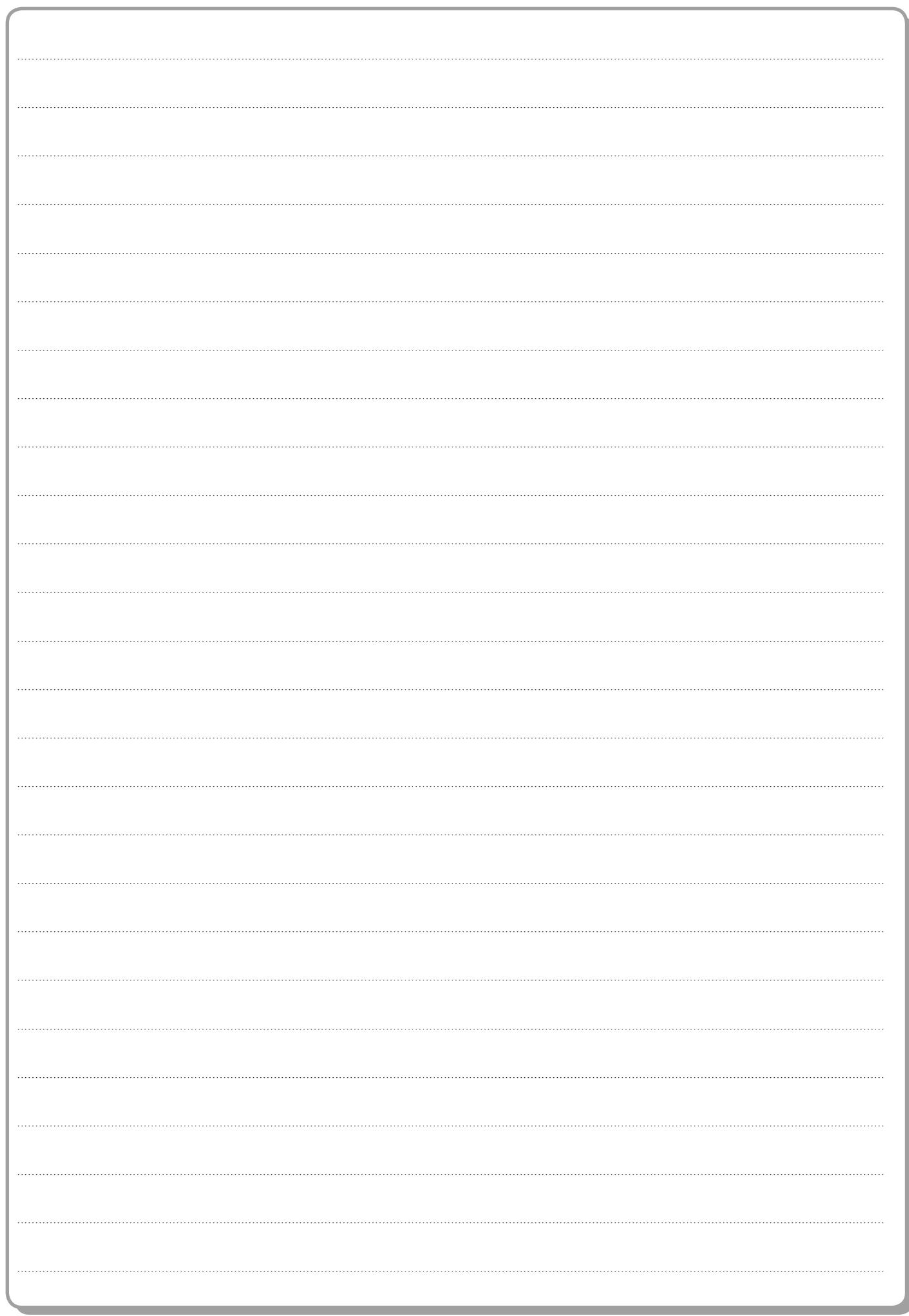
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**TOTAL FOR SECTION A = 40 MARKS**

**TOTAL FOR SECTION A = 40 MARKS**



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**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. 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) "Writers are at their most interesting when they present readers with emotionally intense relationships."

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 only appeal of reading novels and poems derives from the presentation of characters and situations."

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

*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) "Writers revel in their depiction of character, but the reader should never wholly trust the voices within a text."

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 life, much may remain unclear and incomplete. Literature is at its most successful when it reflects this uncertainty."

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 Gunesekera\*

*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) "The presentation of the extremes of both the pleasant and the unpleasant is essential to the success of 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 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 presentation of the challenges of a journey, experience or encounter is what makes reading poetry and novels really rewarding."

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) "All a writer can do is to warn us about the horrors of war and the effects they have on ordinary people caught up in them."

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) "Although writers depict war as having a disastrous effect, they often manage to convey a sense of hope."

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)**



**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:	<b>Question 3(a)</b> <input checked="" type="checkbox"/>	<b>Question 3(b)</b> <input checked="" type="checkbox"/>
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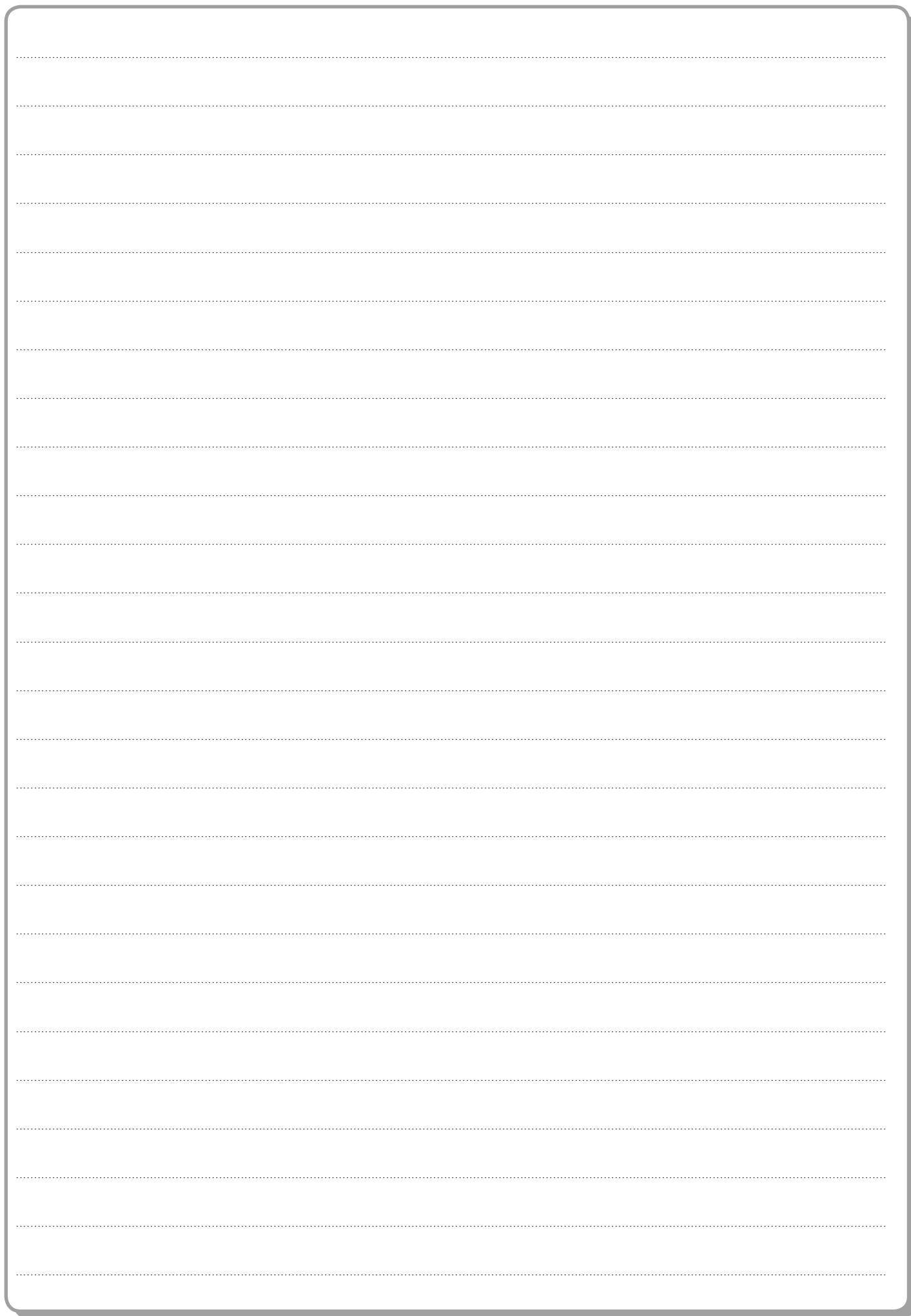
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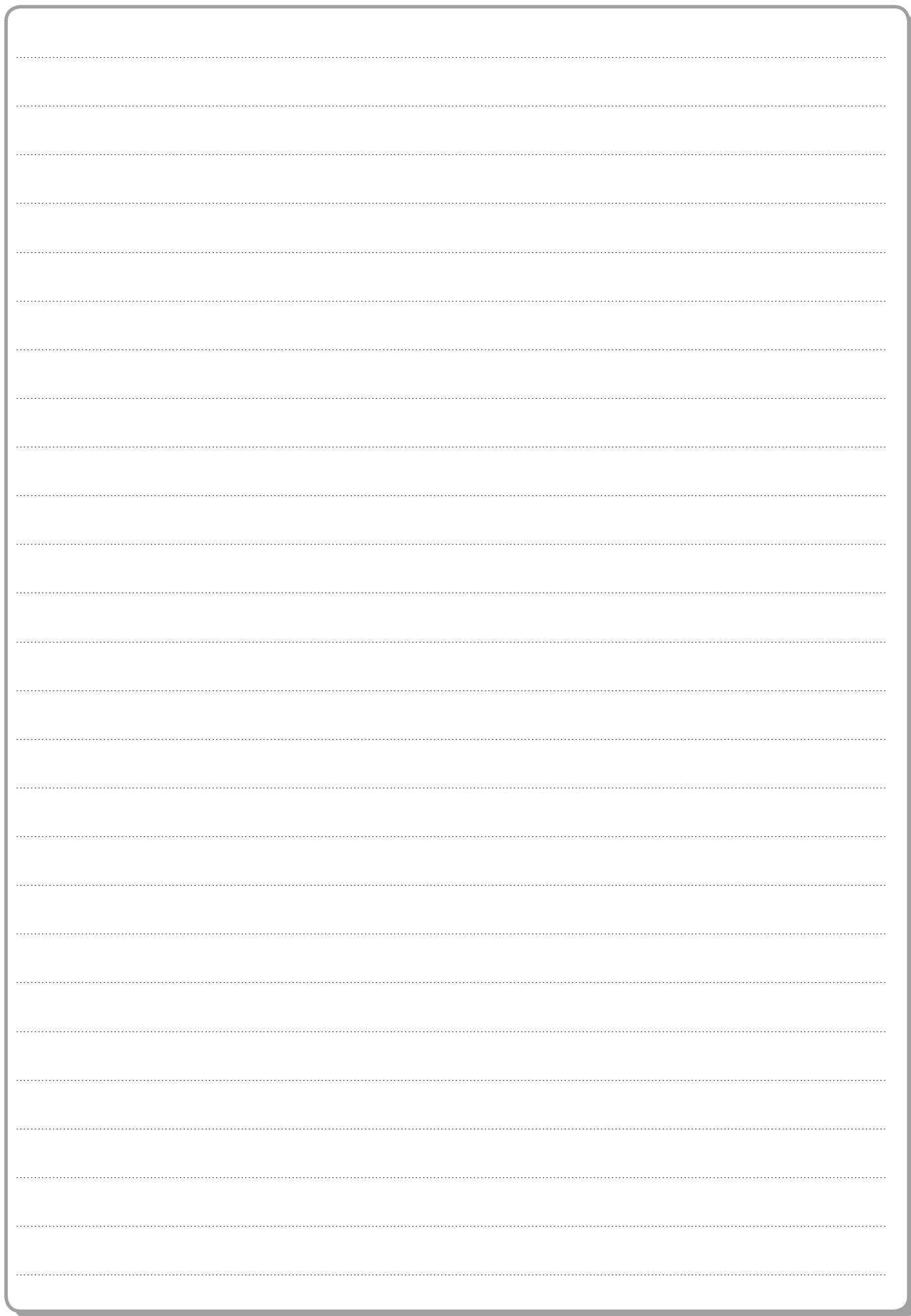


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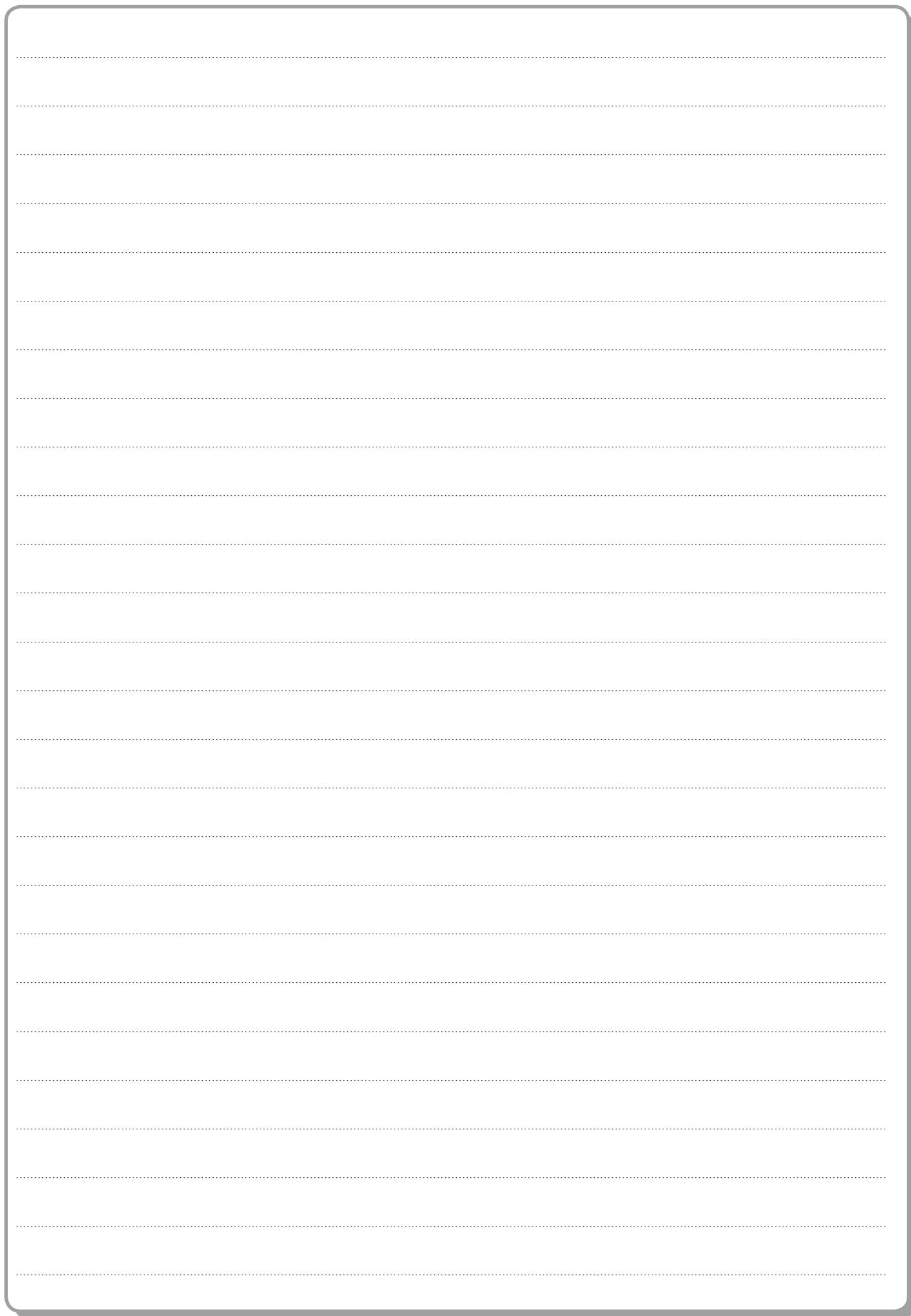
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**TOTAL FOR SECTION B = 60 MARKS**  
**TOTAL FOR PAPER = 100 MARKS**



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Unit 6ET03/1 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

