

Write your name here

Surname

Other names

**Pearson**  
**Edexcel GCE**

Centre Number

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Candidate Number

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# English Literature

**Advanced**

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

Thursday 11 June 2015 – Morning

**Time: 2 hours 45 minutes**

Paper Reference

**6ET03/01**

**You must have:**

Set texts (clean copies only)

Source Booklet (enclosed)

Total Marks

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## 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** from Section A, and **one** 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.
- Check your answers if you have time at the end.

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**PEARSON**

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**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 Dora Greenwell from 1867.

Comment on and analyse how the writer's choice of structure, form and language shape meaning.

(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 *Moo*, a novel by Jane Smiley, published in 1995.

Comment on and analyse how the writer's choice of structure, form and language shape meaning.

(AO1 = 10, AO2 = 30)

**(Total for Question 2 = 40 marks)**

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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 1**     **Question 2**

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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) 'It is not just gender that dominates the presentation of relationships 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 lists 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 have had other responses.

#### OR

- (b) 'The diversity of the worlds from which the participants originate is the most significant influence on the failure or success of relationships as 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 lists 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 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) 'However difficult the process of learning may be, most works of literature move inevitably towards self-discovery.'

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 lists 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) 'It is not vitally important for the reader to feel personal engagement with the dilemmas and revelations which 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 lists 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) 'Works of literature inevitably confront the reader with the refreshing and positive nature of change and the effects on those involved.'

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 lists 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) 'A happy and convenient resolution to life's problems is the least likely outcome of most 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 lists 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 reconsider

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

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

### EITHER

- (a) 'Writing about conflict allows a writer to consider many other issues, often subverting the idea that war is only about death and destruction.'

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 lists 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 consequences of psychological damage as much as of physical injury are what really engage readers of literature about war.'

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 lists 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:    **Question 3(a)**        **Question 3(b)**      
   **Question 4(a)**        **Question 4(b)**      
   **Question 5(a)**        **Question 5(b)**      
   **Question 6(a)**        **Question 6(b)**   

Dotted lines for writing answers.





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



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**Pearson Edexcel GCE**

# **English Literature**

**Advanced**

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

Thursday 11 June 2015 – 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 Scherzo (*A Shy Person's Wishes*)**

With the wasp at the innermost heart of a peach,  
On a sunny wall out of tip-toe reach,  
With the trout in the darkest summer pool,  
With the fern-seed clinging behind its cool  
Smooth frond, in the chink of an aged tree, 5  
In the woodbine's horn with the drunken bee,  
With the mouse in its nest in a furrow old,  
With the chrysalis wrapt in its gauzy fold;  
With things that are hidden, and safe, and bold,  
With things that are timid, and shy, and free, 10  
Wishing to be;  
With the nut in its shell, with the seed in its pod,  
With the corn as it sprouts in the kindly clod,  
Far down where the secret of beauty shows  
In the bulb of the tulip, before it blows; 15  
With things that are rooted, and firm, and deep,  
Quiet to lie, and dreamless to sleep;  
With things that are chainless, and tameless, and proud,  
With the fire in the jagged thunder-cloud,  
With the wind in its sleep, with the wind in its waking, 20  
With the drops that go to the rainbow's making,  
Wishing to be with the light leaves shaking,  
Or stones on some desolate highway breaking;  
Far up on the hills, where no foot surprises  
The dew as it falls, or the dust as it rises; 25  
To be couched with the beast in its torrid lair,  
Or drifting on ice with the polar bear,  
With the weaver at work at his quiet loom;  
Anywhere, anywhere, out of this room!

**Glossary**

Scherzo: a light and playful piece of music.

## Material for Question 2

### TEXT B

In spite of the detailed *Let's Get to Know Each Other* booklet that the university had sent to each student on the fifteenth of July, the only thing Mary Jackson really knew about her roommates and the other Dubuque House students was that they probably couldn't have afforded the university if they didn't live in Dubuque House. Certainly, she could not have. Living in Dubuque House lowered her expenses below even what they would have been at the University of Illinois, where she would have had in-state tuition, and so she was here, sitting on her bunk with her suitcases, watching her roommates arrive and smiling every time one of them or one of their parents looked her way. Her bus from Chicago had gotten in at seven a.m. but she tried hard not to show the effects of her long night—four hours in the bus station because her sister had to drop her off before going to work, then ten hours on the bus next to a very small white man in dark blue Keds who stared at the ceiling with his eyes open and kept his hands folded in his lap the whole time, even when they stopped for a snack and a rest-room break. His likeness to a corpse had been contradicted only by his occasional giggles, unaccompanied by movement or change of any kind, and toward the middle of the night, Mary had begun to wonder if he were some sort of a robot or mechanical man being sent secretly from one lab to another, more cheaply on the bus than by UPS Next Day Air.

Without seeming to, disguised by apparent perusal of the catalogue, Mary was glancing at Keri, Sherri, and Diane, who bustled back and forth as if they owned the place already, and knew each other already. In fact, Sherri's mother unconsciously claimed all three of them as her daughters, because she called each of them "honey." To Mary, she had said, "Oh, you're Mary. From Chicago. Hello, dear."

They had CD players and little TVs—well, Sherri had a little TV—and lighted makeup mirrors. Their parents had brought them, though Sherri's mother and father were the only ones still around, and they were dressed better than their parents, as if merely enrolling in college had raised their socioeconomic status. Mary had nice clothes, too, ones she had worked hard for over the summer, clerking in a drugstore, and chosen carefully, but it was clear in a moment's acquaintance with Sherri, Keri and Diane that her clothes were nothing like theirs—too urban and eastern, as if she had consulted New York editions of *Mademoiselle* and *Glamour* and they had consulted special midwestern editions. Her sister had told her to wait and buy when she got to school, but the windows at Marshall Field's had been too seductive, the experience of riding the El north and walking into that mythic emporium with money in her pocket too irresistible. Now her clothing budget was used up and she would have to wear what she'd brought, no matter what.

She looked around. Their room was nice, though, with moldings and deep closets and big windows. Big enough for four—not like rooms in the new dorms. The university meant to have students in Dubuque House, and that was for sure.

### Glossary

Keds: trainers

Marshall Field's: a Chicago department store

El: the Chicago public transport system

## SECTION B: PAIRED TEXTS

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

Poet	Poem title	Page number	
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	67
		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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Sources taken/adapted from:

*A Scherzo (A Shy Person's Wishes)* by Dora Greenwell, published in *The Penguin Book of English Verse*, ed Paul Keegan, (Penguin, 2004)

*Moo* by Jane Smiley (Flamingo, 1996)

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