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**Pearson**  
**Edexcel GCE**

Centre Number

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# English Literature

**Advanced**

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

Friday 17 June 2016 – 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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**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 Roddy Lumsden from 2000.

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 pages 3 and 4 of the Source Booklet. It is an extract from *The Secret History* by Donna Tartt published in 1992.

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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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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**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 6 for the selected poems)  
*Metaphysical Poetry*, ed. C. Burrow and C. Ricks (see Source Booklet page 5 for the selected poems)  
*Rapture*, Carol Ann Duffy\*

#### EITHER

- (a) 'The presentation of a surprising variety of different kinds of love and desire is what challenges the reader's responses to literature about 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) 'It is the presentation of threats and dangers encountered in relationships that engages and challenges us most as readers.'

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) 'In literature, the presentation of self is often tied to time and place.'

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 characters learning from their experience of the world creates most interest for readers 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 and The Habit of Departure only)\*

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

### EITHER

- (a) 'Journeys in works of literature present us with places and situations which challenge convention.'

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 journeys in literature is more likely to leave the reader with a sense of instability and incompleteness rather than one of certainty and resolution.'

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 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 (see Source Booklet page 7 for the selected poems)

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

### EITHER

- (a) 'Writing about war is impassioned, but the reader is never allowed to forget the futility of 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 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 conflict between the personal and the patriotic is what provides most interest and challenge to the reader 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 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 type="checkbox"/> | <b>Question 3(b)</b> | <input type="checkbox"/> |
| <b>Question 4(a)</b> | <input type="checkbox"/> | <b>Question 4(b)</b> | <input type="checkbox"/> |
| <b>Question 5(a)</b> | <input type="checkbox"/> | <b>Question 5(b)</b> | <input type="checkbox"/> |
| <b>Question 6(a)</b> | <input type="checkbox"/> | <b>Question 6(b)</b> | <input type="checkbox"/> |

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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**

Friday 17 June 2016 – 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

#### In the Wedding Museum

This is why we're here and why we've swapped  
admission money for these crimson ticket stubs  
the guide has torn in two. The simple hall  
is kept at constant temperature; four walls  
of exhibition cases, glass and oak, are lined 5  
with printed cards. Let's take a look around.  
Two jars of morning air, lids sealed with lead.  
A linen sheet which graced the marriage bed.  
And here's a corkboard pinned with lists of guests,  
last-minute shopping lines, musicians' sets, 10  
the florists' chit. That bar-till roll is bull's-neck thick!  
This bucket's where I-can't-remember-who was sick.  
The marquee poles are here and champagne flutes  
are poking from each pocket of the bridegroom's suit.  
The sleeping bags of those who roughed it overnight. 15  
A burst guitar string, coiled like an ammonite.  
A wishbone which, for once, split half and half.  
A dozen albums filled with photographs.  
The bridegroom's tie, the best man's speech, the banns,  
some skewers from the barbecue, some cups and cans 20  
and candles. Here's a freeze-dried slice of wedding cake.  
And here's the dress itself, still crisp and vacuum-packed.  
This clod of soil's that very billionth part of Fife  
where man and woman changed to husband, wife,  
a decade back. And this is why we've come 25  
to visit this museum, ten years on,  
with these two children, blushing ear to ear,  
who're laughing, knowing this is why they're here.

#### Roddy Lumsden

#### Glossary

banns: an announcement of a wedding

## Material for Question 2

### TEXT B

**The narrator is a university student called Richard Papen.**

On Sunday I woke early to a quiet house. Francis had given my clothes to Mrs Hatch to be laundered; putting on a bathrobe he'd lent me, I went downstairs to sit on the porch for a few minutes before the others woke up.

Outside, it was cold and still, the sky that hazy shade of white peculiar to autumn mornings, and the wicker chairs were drenched with dew. The hedges and the acres and acres of lawn were covered in a network of spider web that caught the dew in beads so that it glistened white as frost. Preparing for their journey south, the martins flapped and fretted in the eaves, and, from the blanket of mist hovering over the lake, I heard the harsh, lonely cry of the mallards. 5

'Good morning,' a cool voice behind me said. 10

Startled, I turned to see Henry sitting at the other end of the porch. He was without a jacket but otherwise immaculate for such an ungodly hour: trousers knife-pressed, his white shirt crisp with starch. On the table in front of him were books and papers, a steaming espresso pot and a tiny cup, and – I was surprised to see – an unfiltered cigarette burning in an ashtray. 15

'You're up early,' I said.

'I always rise early. The morning is the best time for me to work.'

I glanced at the books. 'What are you doing, Greek?'

Henry set the cup back into its saucer. 'A translation of *Paradise Lost*.'

'Into what language?' 20

'Latin,' he said solemnly.

'Hmm,' I said. 'Why?'

'I am interested to see what I will wind up with. Milton to my way of thinking is our greatest English poet, greater than Shakespeare, but I think in some ways it was unfortunate that he chose to write in English – of course, he wrote a not inconsiderable amount of poetry in Latin, but that was early, in his student days; what I'm referring to is the later work. In *Paradise Lost* he pushes English to its very limits but I think no language without noun cases could possibly support the structural order he attempts to impose.' 25  
He laid his cigarette back in the ashtray. I stared at it burning. 'Will you have some coffee?'

'No, thank you.' 30

'I hope you slept well.'

'Yes, thanks.'

'I sleep better out here than I usually do,' said Henry, adjusting his glasses and bending back over the lexicon. There was a subtle evidence of fatigue, and strain, in the slope of his shoulders which I, a veteran of many sleepless nights, recognized immediately. 35  
Suddenly I realized that this unprofitable task of his was probably nothing more than

a method of whiling away the early morning hours, much as other insomniacs do crossword puzzles.

'Are you always up this early?' I asked him.

'Almost always,' he said without looking up. 'It's beautiful here, but morning light can make the most vulgar things tolerable.' 40

'I know what you mean,' I said, and I did. About the only time of day I had been able to stand in Plano was the very early morning, almost dawn, when the streets were empty and the light was golden and kind on the dry grass, the chain-link fences, the solitary scrub-oaks. 45

Henry looked up from his books at me. 'You're not very happy where you come from, are you?' he said.

I was startled at this Holmes-like deduction. He smiled at my evident discomfiture.

'Don't worry. You hide it very cleverly,' he said, going back to his book. Then he looked up again. 'The others don't really understand that sort of thing, you know.' 50

### **Donna Tartt**



## 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	210	
	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?	32
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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