

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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Pearson Edexcel International Advanced Level

Time 2 hours

Paper
reference

WET04/01

English Literature

International Advanced Level

UNIT 4: Shakespeare and Pre-1900 Poetry

You must have:

Source Booklet (enclosed)
Prescribed texts (clean copies)

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.
- 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 50.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A

Shakespeare

Answer ONE question from this section.

Begin your answer on page 4.

Measure for Measure

EITHER

- 1** 'Nothing is ever as it appears in *Measure for Measure* and this is key to its appeal.'

In the light of this statement, explore the ways in which Shakespeare presents appearances in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

- 2** 'The imagery and symbolism of *Measure for Measure* are ineffective.'

In the light of this statement, explore the ways in which Shakespeare uses imagery and symbolism in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 2 = 25 marks)

The Taming of the Shrew

EITHER

- 3** 'At its core *The Taming of the Shrew* is a deeply immoral work.'

In the light of this statement, explore how Shakespeare presents morality in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

- 4** 'The main attraction of *The Taming of the Shrew* is its use of contrasts.'

In the light of this statement, explore the ways in which Shakespeare uses contrasts in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)



Hamlet

EITHER

- 5** The minor characters get in the way of the play's central concerns, adding nothing worthwhile.'

In the light of this statement, explore the ways in which Shakespeare presents the minor characters in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

- 6** 'Above all else, *Hamlet* offers an outstanding insight into the power of self-interest.'

In the light of this statement, explore the ways in which Shakespeare presents self-interest in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

King Lear

EITHER

- 7** '*King Lear* explores concepts of masculinity in profound and unexpected ways.'

In the light of this statement, explore the ways in which Shakespeare presents masculinity in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

- 8** 'One of the major strengths of *King Lear* is the way in which it explores the tragic form.'

In the light of this statement, explore the ways in which Shakespeare uses conventions of tragedy in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)



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** **Question 3**
Question 4 **Question 5** **Question 6**
Question 7 **Question 8**

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TOTAL FOR SECTION A = 25 MARKS



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SECTION B

Pre-1900 Poetry

Answer ONE question from this section.

You must select your second poem from the prescribed list for your studied collection.

The poems are listed in the Source Booklet on pages 3 to 6.

Begin your answer on page 14.

Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

EITHER:

- 9** Read the poem *Song: To Lucasta, Going to the Wars* by Richard Lovelace on page 7 of the Source Booklet.

Explore the ways in which relationships are presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

- 10** Read the poem *A Dialogue of Friendship Multiplied* by Katherine Philips on page 8 of the Source Booklet.

Explore the ways in which voice is developed in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)

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Prescribed text: *English Romantic Verse*, editor David Wright

EITHER:

- 11** Read the poem '*The cold earth slept below*' by Percy Bysshe Shelley on page 9 of the Source Booklet.

Explore the ways in which change is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

- 12** Read the poem *The Sick Rose* by William Blake on page 10 of the Source Booklet.

Explore the ways in which imagery and symbolism are used in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 12 = 25 marks)

Prescribed text: *The New Oxford Book of Victorian Verse*, editor Christopher Ricks

EITHER:

- 13** Read the poem *From In Memoriam XCV: 'By night we linger'd on the lawn'* by Alfred Tennyson on page 11 of the Source Booklet.

Explore the ways in which self-reflection is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

- 14** Read the poem '*Died...*' by Elizabeth Barrett Browning on page 12 of the Source Booklet.

Explore the ways in which strong opinions are presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 14 = 25 marks)



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 9

Question 10

Question 11

Question 12

Question 13

Question 14

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TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 50 MARKS



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Paper
reference

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English Literature

International Advanced Level

UNIT 4: Shakespeare and Pre-1900 Poetry

Source Booklet

Do not return this Booklet with the question paper.

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P 7 1 8 2 4 A



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Contents	Page
Prescribed poetry <i>Metaphysical Poetry</i>	3
Prescribed poetry <i>English Romantic Verse</i>	4
Prescribed poetry <i>The New Oxford Book of Victorian Verse</i>	5–6
Question 9 <i>Song: To Lucasta, Going to the Wars</i> by Richard Lovelace	7
Question 10 <i>A Dialogue of Friendship Multiplied</i> by Katherine Philips	8
Question 11 <i>'The cold earth slept below'</i> by Percy Bysshe Shelley	9
Question 12 <i>The Sick Rose</i> by William Blake	10
Question 13 From <i>In Memoriam XCV: 'By night we linger'd on the lawn'</i> by Alfred Tennyson	11
Question 14 <i>'Died...'</i> by Elizabeth Barrett Browning	12



Pre-1900 – Metaphysical Poetry

The Metaphysical Poets: answer Question 9 or Question 10

<i>Metaphysical Poetry</i>, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447		
Poem title	Poet	Page number
The Flea	John Donne	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, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Death be not Proud'		32
'Batter My Heart'		33
A Hymn to God the Father		36
Redemption		George Herbert
The Collar	78	
The Pulley	79	
Love III	87	
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Employment	Anne Bradstreet	135
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242



Pre-1900 – The Romantic Period

The Romantics: answer Question 11 or Question 12

<i>English Romantic Verse</i>, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026		
Poem title	Poet	Page number
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
'The cold earth slept below'	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
Ode on Melancholy		283
Sonnet on the Sea		287



Pre-1900 – The Victorian Period

The Victorians: answer Question 13 or Question 14

***The New Oxford Book of Victorian Verse*, editor Christopher Ricks (OUP, 2008)
ISBN 9780199556311**

Poem title	Poet	Page number
From In Memoriam: VII 'Dark house, by which once more I stand'	Alfred Tennyson	23
From In Memoriam: XCV 'By night we linger'd on the lawn'		28
From Maud: I xi 'O let the solid ground'		37
From Maud: I xviii 'I have led her home, my love, my only friend'		38
From Maud: I xxii 'Come into the garden, Maud'		40
From Maud: II iv 'O that 'twere possible'		43
The Visionary	Charlotte Brontë and Emily Brontë	61
Grief	Elizabeth Barrett Browning	101
From Sonnets from the Portuguese XXIV: 'Let the world's sharpness, like a closing knife'		102
The Best Thing in the World		115
'Died...'		116
My Last Duchess	Robert Browning	117
Home-Thoughts, from Abroad		124
Meeting at Night		125
Love in a Life		134
'The Autumn day its course has run—the Autumn evening falls'	Charlotte Brontë	213
'The house was still—the room was still'		214
'I now had only to retrace'		214
'The Nurse believed the sick man slept'		215
Stanzas – ['Often rebuked, yet always back returning']	Charlotte Brontë (perhaps by Emily Brontë)	215



***The New Oxford Book of Victorian Verse*, editor Christopher Ricks (OUP, 2008)
ISBN 9780199556311**

Poem title	Poet	Page number
Remember	Christina Rossetti	278
Echo		278
May		280
A Birthday		280
Somewhere or Other		297
At an Inn	Thomas Hardy	465
'I Look into My Glass'		466
Drummer Hodge		467
A Wife in London		467
The Darkling Thrush		468



Question 9

Song: To Lucasta, Going to the Wars by Richard Lovelace

1

Tell me not, sweet, I am unkind,
That from the nunnery
Of thy chaste breast and quiet mind,
To war and arms I fly.

2

True; a new mistress now I chase,
The first foe in the field;
And with a stronger faith embrace
A sword, a horse, a shield.

3

Yet this inconstancy is such
As you too shall adore;
I could not love thee, dear, so much,
Loved I not honour more.

Question 10

A Dialogue of Friendship Multiplied by Katherine Philips

MUSIDORUS

Will you unto one single sense
Confine a starry influence?
Or when you do the rays combine
To themselves only make them shine?
Love that's engrossed by one alone
Is envy, not affection.

ORINDA

No, Musidorus, this would be
But friendship's prodigality;
Union in rays does not confine,
But doubles lustre when they shine,
And souls united live above
Envy, as much as scattered love.
Friendship (like rivers) as it multiplies
In many streams grows weaker still and dies.

MUSIDORUS

Rivers indeed may lose their force
When they divide or break their course;
For they may want some hidden spring,
Which to their streams recruits may bring;
But friendship's made of purest fire,
Which burns and keeps its stock entire.
Love, like the sun, may shed his beams on all,
And grow more great by being general.

ORINDA

The purity of friendship's flame
Proves that from sympathy it came,
And that the hearts so close do knit,
They no third partner can admit;
Love, like the sun, does all inspire,
But burns most by contracted fire.
Then though I honour every worthy guest,
Yet my Lucasia only rules my breast.



Question 11

'The cold earth slept below' by Percy Bysshe Shelley

The cold earth slept below,
Above the cold sky shone;
And all around, with a chilling sound,
From caves of ice and fields of snow,
The breath of night like death did flow
Beneath the sinking moon.

The wintry hedge was black,
The green grass was not seen,
The birds did rest on the bare thorn's breast,
Whose roots, beside the pathway track,
Had bound their folds o'er many a crack
Which the frost had made between.

Thine eyes glowed in the glare
Of the moon's dying light;
As a fen-fire's beam on a sluggish stream
Gleams dimly, so the moon shone there,
And it yellowed the strings of thy raven hair,
That shook in the wind of night.

The moon made thy lips pale, beloved –
The wind made thy bosom chill –
The night did shed on thy dear head
Its frozen dew, and thou didst lie
Where the bitter breath of the naked sky
Might visit thee at will.

Question 12

The Sick Rose by William Blake

O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.



Question 13

From *In Memoriam XCV*: 'By night we linger'd on the lawn'
by Alfred Tennyson

XCV

By night we linger'd on the lawn,
For underfoot the herb was dry;
And genial warmth; and o'er the sky
The silvery haze of summer drawn;
And calm that let the tapers burn
Unwavering: not a cricket chirr'd:
The brook alone far-off was heard,
And on the board the fluttering urn:
And bats went round in fragrant skies,
And wheel'd or lit the filmy shapes
That haunt the dusk, with ermine capes
And woolly breasts and beaded eyes;
While now we sang old songs that peal'd
From knoll to knoll, where, couch'd at ease,
The white kine glimmer'd, and the trees
Laid their dark arms about the field.
But when those others, one by one,
Withdrew themselves from me and night,
And in the house light after light
Went out, and I was all alone,
A hunger seized my heart; I read
Of that glad year which once had been,
In those fall'n leaves which kept their green,
The noble letters of the dead:
And strangely on the silence broke
The silent-speaking words, and strange
Was love's dumb cry defying change
To test his worth; and strangely spoke
The faith, the vigour, bold to dwell
On doubts that drive the coward back,
And keen thro' wordy snares to track
Suggestion to her inmost cell.

So word by word, and line by line,
The dead man touch'd me from the past,
And all at once it seem'd at last
The living soul was flash'd on mine,
And mine in this was wound, and whirl'd
About empyreal heights of thought,
And came on that which is, and caught
The deep pulsations of the world,
Æonian music measuring out
The steps of Time—the shocks of Chance—
The blows of Death. At length my trance
Was cancell'd, stricken thro' with doubt.
Vague words! but ah, how hard to frame
In matter-moulded forms of speech,
Or ev'n for intellect to reach
Thro' memory that which I became:
Till now the doubtful dusk reveal'd
The knolls once more where, couch'd at ease,
The white kine glimmer'd, and the trees
Laid their dark arms about the field:
And suck'd from out the distant gloom
A breeze began to tremble o'er
The large leaves of the sycamore,
And fluctuate all the still perfume,
And gathering freshlier overhead,
Rock'd the full-foliaged elms, and swung
The heavy-folded rose, and flung
The lilies to and fro, and said
'The dawn, the dawn,' and died away;
And East and West, without a breath,
Mixt their dim lights, like life and death,
To broaden into boundless day.

Question 14

'Died...' by Elizabeth Barrett Browning

(The 'Times' Obituary)

I

WHAT shall we add now? He is dead.
And I who praise and you who blame,
With wash of words across his name,
Find suddenly declared instead—
'On Sunday, third of August, dead.'

II

Which stops the whole we talked to-day.
I quickened to a plausible glance
At his large general tolerance
By common people's narrow way,
Stopped short in praising. Dead, they say.

III

And you, who had just put in a sort
Of cold deduction—'rather, large
Through weakness of the continent marge,
Than greatness of the thing contained'—
Broke off. Dead!—there, you stood restrained.

IV

As if we had talked in following one
Up some long gallery. 'Would you choose
An air like that? The gait is loose—
Or noble.' Sudden in the sun
An oubliette winks. Where *is* he? Gone.

V

Dead. Man's 'I was' by God's 'I am'—
All hero-worship comes to that.
High heart, high thought, high fame, as flat
As a gravestone. Bring your *Jacet jam*—
The epitaph's an epigram.

VI

Dead. There's an answer to arrest
All carping. Dust's his natural place?
He'll let the flies buzz around his face
And, though you slander, not protest?
—From such an one, exact the Best?

VII

Opinions gold or brass are null.
We chuck out flattery or abuse,
Called Cæsar's due, as Charon's dues,
I' the teeth of some dead sage or fool,
To mend the grinning of a skull.

VIII

Be abstinent in praise and blame.
The man's still mortal, who stands first,
And mortal only, if last and worst.
Then slowly lift so frail a fame,
Or softly drop so poor a shame.

(1862)

