

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

**Pearson Edexcel International Advanced Level**

**Monday 22 January 2024**

Morning (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.**

**Write your answer in the space provided.**

***Measure for Measure***

**EITHER**

- 1** 'The vivid presentation of social settings in *Measure for Measure* is a major part of its success.'

In the light of this statement, explore the ways in which Shakespeare presents social settings in *Measure for Measure*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 1 = 25 marks)**

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**OR**

- 2** 'Power is used and abused in *Measure for Measure*.'

In the light of this statement, explore the ways in which Shakespeare presents power in *Measure for Measure*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 2 = 25 marks)**

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## *The Taming of the Shrew*

### EITHER

- 3 'A fascination with different approaches to love drives the action of *The Taming of the Shrew*.'

In the light of this statement, explore how Shakespeare presents different approaches to love in *The Taming of the Shrew*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 3 = 25 marks)**

### OR

- 4 'The main appeal of *The Taming of the Shrew* lies in its use of imagery and symbolism.'

In the light of this statement, explore the ways in which Shakespeare uses imagery and symbolism in *The Taming of the Shrew*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 4 = 25 marks)**

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*Hamlet*

**EITHER**

**5** 'Masculine behaviours are powerfully examined in *Hamlet*.'

In the light of this statement, explore the ways in which Shakespeare presents masculine behaviours in *Hamlet*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 5 = 25 marks)**

---

**OR**

**6** '*Hamlet* offers a considerable depth of suspense and tension for the audience to enjoy.'

In the light of this statement, explore the ways in which Shakespeare creates suspense and tension in *Hamlet*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 6 = 25 marks)**

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*King Lear*

**EITHER**

**7** '*King Lear* develops some profound ironies, and these are key to the play's interest.'

In the light of this statement, explore the ways in which Shakespeare makes use of irony in *King Lear*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 7 = 25 marks)**

**OR**

**8** '*King Lear* explores the political realm far more effectively than the personal.'

In the light of this statement, explore the ways in which Shakespeare presents the differences between personal life and political life in *King Lear*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 8 = 25 marks)**

**TOTAL FOR SECTION A = 25 MARKS**

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**TOTAL FOR SECTION A = 25 MARKS**



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**SECTION B**

**Pre-1900 Poetry**

**Answer ONE question on your chosen text.**

**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.**

**Write your answer in the space provided.**

**Prescribed text: *Metaphysical Poetry*, editor Colin Burrow**

**EITHER:**

- 9** Read the poem *A Valediction of Weeping* by John Donne on page 7 of the Source Booklet.

Explore the ways in which sorrow 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 9 = 25 marks)**

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**OR**

- 10** Read the poem *The Pulley* by George Herbert on page 8 of the Source Booklet.

Explore the ways in which creation 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 10 = 25 marks)**

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

**EITHER:**

- 11** Read the poem *Songs of Experience: London* by William Blake on page 9 of the Source Booklet.

Explore the ways in which suffering 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 *Lines Inscribed upon a Cup Formed from a Skull* by George Gordon, Lord Byron on page 10 of the Source Booklet.

Explore the ways in which mortality 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 12 = 25 marks)**

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

**EITHER:**

**13** Read the poem *Home-Thoughts, from Abroad* by Robert Browning on page 11 of the Source Booklet.

Explore the ways in which longing 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)**

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**OR**

**14** Read the poem *Drummer Hodge* by Thomas Hardy on page 12 of the Source Booklet.

Explore the ways in which mood and tone are created 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)**

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



# Pearson Edexcel International Advanced Level

**Monday 22 January 2024**

Morning (Time: 2 hours)

Paper  
reference

**WET04/01**

## **English Literature**

**International Advanced Level**

**UNIT 4: Shakespeare and Pre-1900 Poetry**

### **Source Booklet**

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

*Turn over* ►

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## Pre-1900 – Metaphysical Poetry

### The Metaphysical Poets: answer Question 9 or Question 10

<b><i>Metaphysical Poetry</i>, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
The Flea	John Donne	4
The Good Morrow		5
Song ('Go and catch a falling star')		6
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A Valediction of Weeping		19
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To His Coy Mistress		198
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To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
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Pre-1900 – The Romantic Period

The Romantics: answer Question 11 or Question 12

**English Romantic Verse, 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**

***A Valediction of Weeping* by John Donne**

Let me pour forth  
My tears before thy face, whilst I stay here,  
For thy face coins them, and thy stamp they bear,  
And by this mintage they are something worth,  
For thus they be  
Pregnant of thee;  
Fruits of much grief they are, emblems of more;  
When a tear falls, that thou fall'st which it bore;  
So thou and I are nothing then, when on a diverse  
shore.

On a round ball  
A workman that hath copies by, can lay  
An Europe, Afric, and an Asia,  
And quickly make that, which was nothing, all;  
So doth each tear,  
Which thee doth wear,  
A globe, yea world, by that impression grow,  
Till thy tears mixed with mine do overflow  
This world, by waters sent from thee, my heaven  
dissolvèd so.

O more than moon,  
Draw not up seas to drown me in thy sphere,  
Weep me not dead, in thine arms, but forbear  
To teach the sea what it may do too soon.  
Let not the wind  
Example find,  
To do me more harm than it purposeth:  
Since thou and I sigh one another's breath,  
Whoe'er sighs most, is cruellest, and hastes the other's  
death.

**Question 10**

***The Pulley* by George Herbert**

When God at first made man,  
Having a glass of blessings standing by;  
'Let us', said he, 'pour on him all we can:  
Let the world's riches, which dispersèd lie,  
Contract into a span.'

So strength first made a way;  
Then beauty flowed, then wisdom, honour,  
pleasure:  
When almost all was out, God made a stay,  
Perceiving that alone of all his treasure  
Rest in the bottom lay.

'For if I should', said he,  
'Bestow this jewel also on my creature,  
He would adore my gifts instead of me,  
And rest in nature, not the God of nature:  
So both should losers be.

Yet let him keep the rest,  
But keep them with repining restlessness:  
Let him be rich and weary, that at least,  
If goodness lead him not, yet weariness  
May toss him to my breast.'



**Question 11**

***Songs of Experience: London* by William Blake**

I wander thro' each charter'd street  
Near where the charter'd Thames does flow,  
And mark in every face I meet  
Marks of weakness, marks of woe.

In every cry of every Man,  
In every Infants cry of fear,  
In every voice, in every ban,  
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry  
Every black'ning Church appalls,  
And the hapless Soldier's sigh  
Runs in blood down Palace walls.

But most thro' midnight streets I hear  
How the youthful Harlot's curse  
Blasts the new born Infants tear,  
And blights with plagues the Marriage hearse.

**Question 12**

***Lines Inscribed upon a Cup Formed from a Skull* by George Gordon, Lord Byron**

Start not — nor deem my spirit fled;  
In me behold the only skull,  
From which, unlike a living head,  
Whatever flows is never dull.

I lived, I loved, I quaff'd, like thee:  
I died: let earth my bones resign;  
Fill up — thou canst not injure me;  
The worm hath fouler lips than thine.

Better to hold the sparkling grape,  
Than nurse the earth-worm's slimy brood;  
And circle in the goblet's shape  
The drink of gods, than reptiles' food.

Where once my wit, perchance, hath shone,  
In aid of others' let me shine;  
And when, alas! our brains are gone,  
What nobler substitute than wine?

Quaff while thou canst: another race,  
When thou and thine, like me, are sped,  
May rescue thee from earth's embrace,  
And rhyme and revel with the dead.

Why not? since through life's little day  
Our heads such sad effects produce;  
Redeem'd from worms and wasting clay,  
This chance is theirs, to be of use.



**Question 13**

***Home-Thoughts, from Abroad* by Robert Browning**

I

OH, to be in England,  
Now that April's there,  
And whoever wakes in England  
Sees, some morning, unaware,  
That the lowest boughs and the brushwood sheaf  
Round the elm-tree bole are in tiny leaf,  
While the chaffinch sings on the orchard bough  
In England—now!

II

And after April, when May follows,  
And the whitethroat builds, and all the swallows!  
Hark, where my blossomed pear-tree in the hedge  
Leans to the field and scatters on the clover  
Blossoms and dewdrops—at the bent spray's edge—  
That's the wise thrush; he sings each song twice over,  
Lest you should think he never could recapture  
The first fine careless rapture!  
And though the fields look rough with hoary dew  
All will be gay when noontide wakes anew  
The buttercups, the little children's dower  
—Far brighter than this gaudy melon-flower!

Question 14

*Drummer Hodge* by Thomas Hardy

I

THEY throw in Drummer Hodge, to rest  
Uncoffined—just as found:  
His landmark is a kopje-crest  
That breaks the veldt around;  
And foreign constellations west  
Each night above his mound.

II

Young Hodge the Drummer never knew—  
Fresh from his Wessex home—  
The meaning of the broad Karoo,  
The Bush, the dusty loam,  
And why uprose to nightly view  
Strange stars amid the gloam.

III

Yet portion of that unknown plain  
Will Hodge for ever be;  
His homely Northern breast and brain  
Grow to some Southern tree,  
And strange-eyed constellations reign  
His stars eternally.

