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Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

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 'The characters in the play are defined by whether they resist or give in to their desires.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'The play confronts us with a society fixated on position and wealth.'

In the light of this statement, explore how Shakespeare presents social status in *Measure for Measure*.

In your answer, you must consider relevant contextual factors.

(Total for Question 2 = 25 marks)

The Taming of the Shrew

EITHER

3 'The play exposes sexism and exploitation in a society dominated by men, but not all the men behave in the same way.'

In the light of this statement, select **three** male characters and explore how they represent different models of masculinity in *The Taming of the Shrew*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'Many lessons are learned by the characters in *The Taming of the Shrew*, but formal education is often less important for them than learning how to relate to each other.'

In the light of this statement, explore what is taught and what is learned 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 'Role-playing and pretence are everywhere in *Hamlet*.'

In the light of this statement, explore Shakespeare's use of role-playing in *Hamlet*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'The court of Elsinore is under observation and no one can escape being watched.'

In the light of this statement, explore the ways that Shakespeare shows a society under constant scrutiny in *Hamlet*.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

King Lear

EITHER

7 'The Earl of Gloucester is as tragic a character as King Lear and just as deserving of our pity.'

In the light of this statement, compare Shakespeare's presentation of the characters of Gloucester and Lear in *King Lear*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'Meddling with the natural order of the world drives the tragedy of the play.'

In the light of this statement, explore the ways that Shakespeare presents the natural and unnatural in *King Lear*.

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)

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Indicate which question you are answering by marking a cross in the box ☒. If y hange your mind, put a line through the box ☒ and then indicate your new question with a ss ☒.

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 collectio

The poems are listed in the Source Booklet on pages 3 to 5.

Begin your answer on page 16.

Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

EITHER

9 Read the poem 'The Pulley' by George Herbert on page 6 of the Source Booklet.

Explore the ways in which a lack of satisfaction 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)

OR

10 Read the poem 'The Good Morrow' by John Donne on page 7 of the Source Booklet.

Explore the ways in which an awakening 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 'On This Day I Complete my Thirty-Sixth Year' by George Gordon, Lord Byron on page 8 of the Source Booklet.

Explore the ways in which a sense of loss 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 'Last Lines' by Emily Brontë on page 9 of the Source Booklet.

Explore the ways in which violence 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)

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

EITHER

13 Read the poem 'A Wife in London' by Thomas Hardy on page 10 of the Source Booklet.

Explore the ways in which a story is told 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 'I now had only to retrace' by Charlotte Brontë on page 11 of the Source Booklet.

Explore the ways in which a journey 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 14 = 25 marks)

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Indicate which question you are answering by marking a cross in the box ☒. If y hange your mind, put a line through the box ☒ and then indicate your new question with a ss ☒.

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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Time 2 hours

Paper reference **WET04/0**

English Literature

International Advanced Level
UNIT 4: Shakespeare and Pre-1900 Poetry

Source Booklet

Do not return this Source Booklet with the question paper.

Turn over ▶

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'A Wife in London' by Thomas Hardy 10

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'I now had only to retrace' by Charlotte Brontë 11

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Prescribed poetry

Metaphysical Poetry, 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	67
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

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Prescribed poetry

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
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Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
Fare Thee Well		212
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Ode on Melancholy		283
Sonnet on the Sea		287
To a Wreath of Snow	Emily Brontë	341
R. Alcona to J. Brenzaida		342
Julian M. and A.G Rochelle		343
Last Lines		348

Note for prescribed list of poems for English Romantic Verse:
The Rime of the Ancient Mariner is counted as the equivalent of five poems.

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Prescribed poetry

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
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Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

Question 9

'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.'

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Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

Question 10

'The Good Morrow' by John Donne

I wonder by my troth, what thou and I
Did till we loved? Were we not weaned till then,
But sucked on country pleasures, childishly?
Or snorted we in the seven sleepers' den?
'Twas so; but this, all pleasures fancies be.
If ever any beauty I did see,
Which I desired, and got, 'twas but a dream of thee.

And now good morrow to our waking souls,
Which watch not one another out of fear;
For love, all love of other sights controls,
And makes one little room, an everywhere.
Let sea-discoverers to new worlds have gone,
Let maps to others, worlds on worlds have shown,
Let us possess one world, each hath one, and is one.

My face in thine eye, thine in mine appears,
And true plain hearts do in the faces rest;
Where can we find two better hemispheres
Without sharp north, without declining west?
Whatever dies was not mixed equally;
If our two loves be one, both thou and I
Love so alike, that none do slacken, none can die.

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

Question 11

'On This Day I Complete my Thirty-Sixth Year' by George Gordon, Lord Byron

'Tis time this heart should be unmoved,
Since others it hath ceased to move:
Yet, though I cannot be beloved,
Still let me love!

My days are in the yellow leaf;
The flowers and fruits of love are gone;
The worm, the canker, and the grief
Are mine alone!

The fire that on my bosom preys
Is lone as some volcanic isle;
No torch is kindled at its blaze –
A funeral pile.

The hope, the fear, the jealous care,
The exalted portion of the pain
And power of love, I cannot share,
But wear the chain.

But 'tis not *thus* – and 'tis not *here* –
Such thoughts should shake my soul, nor *now*,
Where glory decks the hero's bier,
Or binds his brow.

The sword, the banner, and the field,
Glory and Greece, around me see!
The Spartan, borne upon his shield,
Was not more free.

Awake! (not Greece – she *is* awake!)
Awake, my Spirit! Think through *whom*
Thy life-blood tracks its parent lake,
And then strike home!

Tread those reviving passions down,
Unworthy manhood! – unto thee
Indifferent should the smile or frown
Of beauty be.

If thou regrett'st thy youth, *why live?*
The land of honourable death
Is here: – up to the field, and give
Away thy breath!

Seek out – less often sought than found –
A soldier's grave, for thee the best;
Then look around, and choose thy ground,
And take thy rest.

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

Question 12

'Last Lines' by Emily Brontë

Why ask to know what date, what clime?
There dwelt our own humanity,
Power-worshippers from earliest time,
Foot-kissers of triumphant crime
Crushers of helpless misery,
Crushing down Justice, honouring Wrong:
If that be feeble, this be strong.

Shedders of blood, shedders of tears:
Self-cursers avid of distress;
Yet mocking heaven with senseless prayers
For mercy on the merciless.

It was the autumn of the year
When grain grows yellow in the ear;
Day after day, from noon to noon,
The August sun blazed bright as June.

But we with unregarding eyes
Saw panting earth and glowing skies;
No hand the reaper's sickle held,
Nor bound the ripe sheaves in the field.

Our corn was garnered months before,
Threshed out and kneaded-up with gore;
Ground when the ears were milky sweet
With furious toil of hoofs and feet;
I, doubly cursed on foreign sod,
Fought neither for my home nor God.

13 May, 1848

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

Question 13

'A Wife in London' by Thomas Hardy
(December 1899)

I

SHE sits in the tawny vapour
That the Thames-side lanes have uprolled,
Behind whose webby fold on fold
Like a waning taper
The street-lamp glimmers cold.

A messenger's knock cracks smartly,
Flashed news is in her hand
Of meaning it dazes to understand
Though shaped so shortly:
He–he has fallen–in the far South Land…

II

'Tis the morrow; the fog hangs thicker,
The postman nears and goes:
A letter is brought whose lines disclose
By the firelight flicker
His hand, whom the worm now knows:

Fresh–firm–penned in highest feather–
Page-full of his hoped return,
And of home-planned jaunts of brake and burn
In the summer weather,
And of new love that they would learn.

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

Question 14

'I now had only to retrace' by Charlotte Brontë

I NOW had only to retrace
The long and lonely road
So lately in the rainbow chase
With fearless ardour trod

Behind I left the sunshine now
The evening setting sun,
Before a storm rolled dark and low
Some gloomy hills upon

It came with rain–it came with wind
With swollen stream it howled
And night advancing black and blind
In ebon horror scowled

Lost in the hills–all painfully
I climbed a heathy peak
I sought I longed afar to see
My life's light's parting streak

The West was black as if no day
Had ever lingered there
As if no red expiring ray
Had tinged the enkindled air

And morning's portals could not lie
Where yon dark Orient spread
The funeral North–the black dark sky
Alike mourned [ ] dead

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Sources taken/adapted from:

Question 9: George Herbert, 1633

Question 10: John Donne, 1633

Question 11: George Gordon, Lord Byron, 1824

Question 12: Emily Bronte, 1848

Question 13: Thomas Hardy, 1899

Question 14: Charlotte Bronte, 1850