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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 'Characters in *Measure for Measure* deserve the audience's sympathy to different extents.'

In the light of this statement, explore the ways in which Shakespeare creates sympathy for the characters in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'What characters say is not as interesting as how they say it in *Measure for Measure*.'

In the light of this statement, explore the ways in which Shakespeare creates character voice 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 'The play fails to engage us, possibly because it lacks any meaningful suspense.'

In the light of this statement, explore Shakespeare's creation of suspense in *The Taming of the Shrew*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 '*The Taming of the Shrew* revels in confusion.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)

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Hamlet

EITHER

5 'The development of the theme of guilt provides the main interest in the play.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'The play's multiple ironies are a particular strength of the writing in *Hamlet*.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

King Lear

EITHER

7 'Cordelia is the most interesting character for modern audiences.'

In the light of this statement, explore the ways in which Shakespeare presents the character of Cordelia in *King Lear*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'In *King Lear*, characters are at the mercy of fate.'

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

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 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 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 5.

Begin your answer on page 16.

Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

EITHER

9 Read the poem *A Hymn to God the Father* on page 6 of the Source Booklet.

Explore the ways in which sin 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 *To My Mistress Sitting by a River's Side: An Eddy* on page 7 of the Source Booklet.

Explore the significance of imagery and symbolism 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 *So We'll Go no more A Roving* on page 8 of the Source Booklet.

Explore the ways in which regret 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 *Stanzas Written in Dejection, near Naples* on pages 9–10 of the Source Booklet.

Explore the ways in which isolation 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 '*I Look into My Glass*' on page 11 of the Source Booklet.

Explore the ways in which the passing of time 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 '*The Autumn day its course has run—the Autumn evening falls*' on page 12 of the Source Booklet.

Explore the ways in which tone and mood 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)

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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 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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Pearson Edexcel International Advanced Level

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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P 7 1 6 6 7 A

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Contents **Page**

Prescribed poetry
Metaphysical Poetry 3

Prescribed poetry
English Romantic Verse 4

Prescribed poetry
The New Oxford Book of Victorian Verse 5

Question 9
A Hymn to God the Father by John Donne 6

Question 10
To My Mistress Sitting by a River's Side: An Eddy by Thomas Carew 7

Question 11
So We'll Go no more A Roving by George Gordon, Lord Byron 8

Question 12
Stanzas Written in Dejection, near Naples by Percy Bysshe Shelley 9–10

Question 13
I Look into My Glass by Thomas Hardy 11

Question 14
The Autumn day its course has run—the Autumn evening falls by Charlotte Brontë 12

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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 Engagement	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
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

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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
The Visionary	Emily Brontë and Charlotte 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
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

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Prescribed text: *Metaphysical Poetry, editor Colin Burrow*

Question 9

A Hymn to God the Father by John Donne

1

Wilt thou forgive that sin where I begun,
Which was my sin, though it were done before?
Wilt thou forgive that sin, through which I run.
And do run still, though still I do deplore?
When thou hast done, thou hast not done,
For I have more.

2

Wilt thou forgive that sin which I have won
Others to sin, and made my sin their door?
Wilt thou forgive that sin which I did shun
A year or two, but wallowed in a score?
When thou hast done, thou hast not done.
For I have more.

3

I have a sin of fear, that when I have spun
My last thread, I shall perish on the shore;
But swear by thyself, that at my death thy son
Shall shine as he shines now, and heretofore;
And, having done that, thou hast done,
I have no more.

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Prescribed text: *Metaphysical Poetry, editor Colin Burrow*

Question 10

To My Mistress Sitting by a River's Side: An Eddy by Thomas Carew

Mark how yond eddy steals away
From the rude stream into the bay;
There locked up safe, she doth divorce
Her waters from the channel's course,
And scorns the torrent that did bring
Her headlong from her native spring.
Now doth she with her new love play,
Whilst he runs murmuring away.
Mark how she courts the banks, whilst they
As amorously their arms display,
T' embrace and clip her silver waves:
See how she strokes their sides, and craves
An entrance there, which they deny;
Whereat she frowns, threat'ning to fly
Home to her stream, and 'gins to swim
Backward, but from the channel's brim,
Smiling, returns into the creak,
With thousand dimples on her cheek.
    Be thou this eddy, and I'll make
My breast thy shore, where thou shalt take
Secure repose, and never dream
Of the quite forsaken stream:
Let him to the wide ocean haste,
There lose his colour, name, and taste;
Thou shalt save all, and safe from him
Within these arms forever swim.

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

Question 11

So We'll Go no more A Roving by George Gordon, Lord Byron

So, we'll go no more a roving
  So late into the night,
Though the heart be still as loving,
  And the moon be still as bright.

For the sword outwears its sheath,
  And the soul wears out the breast,
And the heart must pause to breathe,
  And love itself have rest.

Though the night was made for loving,
  And the day returns too soon,
Yet we'll go no more a roving
  By the light of the moon.

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

Question 12

Stanzas Written in Dejection, near Naples by Percy Bysshe Shelley

The sun is warm, the sky is clear,
The waves are dancing fast and bright,
Blue isles and snowy mountains wear
The purple noon's transparent might,
The breath of the moist earth is light,
Around its unexpanded buds;
Like many a voice of one delight,
The winds, the birds, the ocean floods,
The City's voice itself, is soft like Solitude's.

I see the Deep's untrampled floor
With green and purple seaweeds strown;
I see the waves upon the shore,
Like light dissolved in star-showers, thrown:
I sit upon the sands alone,—
The lightning of the noontide ocean
Is flashing round me, and a tone
Arises from its measured motion,
How sweet! did any heart now share in my emotion.

Alas! I have nor hope nor health,
Nor peace within nor calm around,
Nor that content surpassing wealth
The sage in meditation found,
And walked with inward glory crowned —
Nor fame, nor power, nor love, nor leisure.
Others I see whom these surround —
Smiling they live, and call life pleasure; —
To me that cup has been dealt in another measure.

Yet now despair itself is mild,
Even as the winds and waters are;
I could lie down like a tired child,
And weep away the life of care
Which I have borne and yet must bear,
Till death like sleep might steal on me,
And I might feel in the warm air
My cheek grow cold, and hear the sea
Breathe o'er my dying brain its last monotony.



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Some might lament that I were cold,
As I, when this sweet day is gone,
Which my lost heart, too soon grown old,
Insults with this untimely moan;
They might lament — for I am one
Whom men love not, — and yet regret,
Unlike this day, which when the sun
Shall on its stainless glory set,
Will linger, though enjoyed, like joy in memory yet.

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

Question 13

'I Look into My Glass' by Thomas Hardy

I LOOK into my glass,
And view my wasting skin,
And say, 'Would God it came to pass
My heart had shrunk as thin!'

For then, I, undistrest
By hearts grown cold to me,
Could lonely wait my endless rest
With equanimity.

But Time, to make me grieve,
Part steals, lets part abide;
And shakes this fragile frame at eve
With throbbings of noontide.



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

Question 14

'The Autumn day its course has run—the Autumn evening falls' by Charlotte Brontë

THE Autumn day its course has run—the Autumn evening falls
Already risen the Autumn moon gleams quiet on these walls
And Twilight to my lonely house a silent guest is come
In mask of gloom through every room she passes dusk and dumb
Her veil is spread, her shadow shed o'er stair and chamber void
And now I feel her presence steal even to my lone fireside
Sit silent Nun—sit there and be
Comrade and Confidant to me