GradeMax

Please check the examination details below before entering your candidate information

Candidate surname	Other names

Pearson Edexcel
International Advanced Level

Centre Number | | | | | |

Candidate Number | | | | |

Thursday 16 January 2020

Afternoon (Time: 2 hours) | Paper Reference **WET03/01**

English Literature

International Advanced Level
Unit 3: Poetry and Prose

You must have:
Source Insert (enclosed)
Set 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 the question in 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 ▶

P61133A

©2020 Pearson Education Ltd.

1/1/1/1/1

P 6 1 1 3 3 A 0 1 2 8

Pearson

SECTION A: Post-1900 Unseen Poetry

Read the poem on page 2 of the Source Insert.
Write your answer in the space provided.

1 Write a commentary on the poem *Moving House* by Jacob Polley.

In your answer, you should consider:

- the poet's development of themes
- the poet's use of language and imagery
- the use of other poetic techniques.

(20)

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: Prose

Answer ONE question on the texts you have studied.
Begin your answer on page 16.

Growing Up

Set texts:

What Maisie Knew – Henry James
Great Expectations – Charles Dickens
The Color Purple – Alice Walker

2 Compare the ways in which the writers of your two chosen texts explore how young people learn to survive the damage inflicted on them.

In your answer, you must consider relevant contextual factors.

(Total for Question 2 = 30 marks)

OR

3 Compare the ways in which the writers of your two chosen texts present contrast in the attitudes of the older and younger generations.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 30 marks)

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

SECTION B: Prose

Answer ONE question on the texts you have studied.
Begin your answer on page 16.

Colonisation and After

Set texts:

Heart of Darkness – Joseph Conrad
The Lonely Londoners – Sam Selvon
A Passage to India – E. M. Forster

4 Compare the ways in which the writers of your two chosen texts present the harmful effects of colonisation and its aftermath.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 30 marks)

OR

5 Compare the ways in which the writers of your two chosen texts explore how characters struggle to adapt in new environments.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 30 marks)

SECTION B: Prose

Answer ONE question on the texts you have studied.
Begin your answer on page 16.

Science and Society

Set texts:

Never Let Me Go – Kazuo Ishiguro
The Handmaid's Tale – Margaret Atwood
Frankenstein – Mary Shelley

6 Compare the ways in which the writers of your two chosen texts use locations that make a significant contribution to the novels.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 30 marks)

OR

7 Compare the ways in which the writers of your two chosen texts present injustice.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 30 marks)

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

SECTION B: Prose

Answer ONE question on the texts you have studied.
Begin your answer on page 16.

Women and Society

Set texts:

Wuthering Heights – Emily Brontë
Mrs Dalloway – Virginia Woolf
Beloved – Toni Morrison

8 Compare the ways in which the writers of your two chosen texts explore the use of memories in their narratives.

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 30 marks)

OR

9 Compare the ways in which the writers of your two chosen texts present inequality.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 30 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:

Question 2 ☒	**Question 3** ☒	**Question 4** ☒
Question 5 ☒	**Question 6** ☒	**Question 7** ☒
Question 8 ☒	**Question 9** ☒	

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 50 MARKS

BLANK PAGE

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

BLANK PAGE

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

BLANK PAGE

GradeMax

Pearson Edexcel International Advanced Level

Thursday 16 January 2020

Afternoon (Time: 2 hours) | Paper Reference **WET03/01**

English Literature

International Advanced Level
Unit 3: Poetry and Prose

Source Insert

Do not return this Source Insert with the question paper.

Turn over ▶

P61133A

©2020 Pearson Education Ltd.

1/1/1/1/1

P 6 1 1 3 3 A

Pearson

SECTION A: Post-1900 Unseen Poetry

Question 1

Moving House

Bubble-wrap the chimney like a vase,
its bouquet of wilted smoke
tipped out, and pack the slates
the way you'd box a brittle set of books.
You'll find the attic can't be moved
once the sky floods in, though another will appear
when the last trickle's wrung from the new roof
and the dark takes place between the rafters.

Flat-pack each room, careful not to tear
the windows away from their views:
they must be eased on their fresh prospects
to keep their perspectives true;
lead the bath out by the plug chain,
its tin legs squealing, and poke the electricity
from its hole with a forked stick,
pinning it to the ground by the throat.

Carry the doors on your backs,
for they've leant so heavily against the world
they deserve this one good turn;
the foundations will make their own way –
tap the ground gently when you arrive
and they'll rise to the surface like worms
after rain.
Should you not have time to memorise
these instructions, to squeeze all the air

out of the stairs;
should you be so utterly unprepared
as to leave your house behind,
rooms thrown around their walls
by the bare bulbs swinging in your wake;
should you have nowhere to set your thoughts,
fumbled at the beginning of the day
and caught again in a sunlit doorway,

nowhere for the table and chairs to stretch
their old shadows every afternoon
or the floorboards to query each footstep –
bury them, deep in the woods,
and fashion new ones by the glow
of your little camp fire, as wolves howl
high in the snow-covered hills
and the stars whistle over your head.

Jacob Polley

Source information
Writing by Jacob Polley from Being Alive (Bloodaxe Books)