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 | | | | |

Tuesday 19 January 2021

Morning (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 ▶

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P 6 3 3 9 7 R A 0 1 2 8

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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 *The First Strokes* by Carol Rumens.

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)

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(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 portray a negative view of family relationships.

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 the use of power.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 30 marks)

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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 relationships between people of different cultures and traditions.

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 use contrast to establish their main theme.

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 Consider the ways in which the writers of your two chosen texts use fiction to present a message to their society.

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 portray ways in which characters gain awareness and increase their understanding.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 30 marks)

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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 present strong men.

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 use names of characters or places that have significant or symbolic meanings.

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** ☒	

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

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English Literature

International Advanced Level
Unit 3: Poetry and Prose

Source Insert

Do not return this Source Insert with the question paper.

Turn over ▶

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SECTION A: Post-1900 Unseen Poetry

Question 1

The First Strokes
Letter to a friend learning English

Before he died, my father drowned in silence.
I thought of him just now, writing to you
In my head about the sea – that medicinal light
I longed to rush to your city of rooms and deadlines,
Your lost July – since it was he who taught me
To swim. In any sea he was stylish, fluent.
He knew its idioms, loved its argument.
So, when my four-year-old, his adventuring grandchild,
Slipped her hold on a wet rock, dropped speechless
Into the swell, he plunged and rescued her.
She used to tell us how huge fish came leering,
Making eyes at her as she bubbled down;
Now what she likes to remember are the hands
That drove apart the soupy green, and calmly
Scattered her suitors, saved her for the sun.
It was soon after this I led him to the pool:
I made him teach me. And, in half an hour,
I had left his side, was lazily at home
In the deepest water, thinking I'd always know how.
It was as simple as doing what he told me
– An obedience I could never risk as a child.
By the time he lost language, I had almost learned
To talk to him. He studied dictionaries
At first with an embarrassed grin, then frowning,
And the deep words we could have plumbed together
Ran white. I thought of all of this, writing a blue
Letter about the sea, wanting to coax you
Into the tongue you almost know, but fear,
Having come so late to its stories; wanting to say
That the strokes of an English sentence are easy, requiring
Only a little self-trust as you kick off
From the margin and glide towards me, sensing all round you
The solid, patient, unbreakable arm of the water.

Carol Rumens

Source information
Writing by Carol Rumens from Sixty Women Poets (Bloodaxe Books)