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

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.
- Good luck with your examination.

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 'Isabella claims that 'truth is truth to the end of reckoning', but much happens in the play to suggest that this is not always the case.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'From the formality of the court to the permissiveness of the streets, the play's drama springs from its settings.'

In the light of this statement, explore the ways in which Shakespeare uses different settings 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 'Kate's speech at the end of the play has provoked a variety of different interpretations by actors, directors and audiences.'

In the light of this statement, explore the ending of *The Taming of the Shrew*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'Issues of materialism, social status and class are challenged in *The Taming of the Shrew*.'

In the light of this statement, explore the ways in which the inequalities of society are presented 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 'At first Polonius may seem to be a foolish old man for whom an audience will have little sympathy, but his significance becomes apparent as the action of the play unfolds.'

In the light of this statement, explore the ways in which Shakespeare uses the character of Polonius in *Hamlet*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'Death is everywhere in *Hamlet*, yet the characters are unable to cope with the loss of their loved ones.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

King Lear

EITHER

7 'The play shows us that few human beings are capable of selflessness in this self-centred world.'

In the light of this statement, explore the extent to which self-interest is the dominant value in the world of King Lear.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'Lear is a flawed leader; he is too manipulative and remote to be a good king.'

In the light of this statement, explore the ways in which Shakespeare presents leadership 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 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

SECTION B

Pre-1900 Poetry

Answer ONE question from this section.

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.

Write your answer in the space provided.

Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

EITHER

9 Read the poem *Death be not Proud* by John Donne on page 6 of the Source Booklet.

Explore the ways in which death 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 *A Letter to her Husband, Absent upon Public Employment* by Anne Bradstreet on page 7 of the Source Booklet.

Explore the ways in which separation 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 *Sonnet on the Sea* by John Keats on page 8 of the Source Booklet.

Explore the presentation of sensory experience 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 *Holy Thursday* by William Blake on page 9 of the Source Booklet.

Explore the ways in which feelings of pity are encouraged 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 Birthday* by Christina Rossetti on page 10 of the Source Booklet.

Explore the ways in which the expression of powerful emotions 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 *Grief* by Elizabeth Barrett Browning on page 11 of the Source Booklet.

Explore the ways in which challenges to conventional behaviour 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 Source Booklet with the question paper.

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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
The Rime of the Ancient Mariner	Samuel Taylor Coleridge	155
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
Fare Thee Well		212
So We'll Go no more A Roving		213
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Stanzas Written in Dejection, near Naples		243
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Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
To Autumn		282
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.

GradeMax

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
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Home-Thoughts, from Abroad		124
Meeting at Night		125
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'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
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Remember	Christina Rossetti	278
Echo		278
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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

Death be not Proud by John Donne

Death be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow
Die not, poor death, nor yet canst thou kill me;
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou' art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy', or charms can make us sleep as well,
And better, than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally,
And death shall be no more: death, thou shalt die.

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Prescribed text: *Metaphysical Poetry,* editor Colin Burrow

Question 10

A Letter to her Husband, Absent upon Public Employment by Anne Bradstreet

My head, my heart, mine eyes, my life, nay more,
My joy, my magazine of earthly store,
If two be one, as surely thou and I,
How stayest thou there, whilst I at Ipswich lie?
So many steps, head from the heart to sever
If but a neck, soon should we be together:
I like the earth this season, mourn in black,
My Sun is gone so far in's zodiac,
Whom whilst I 'joyed nor storms, nor frosts I felt,
His warmth such frigid colds did cause to melt.
My chillèd limbs now numbèd lie forlorn;
Return, return, sweet Sol, from Capricorn.
In this dead time, alas, what can I more
Than view those fruits which through thy heat I bore?
Which sweet contentment yield me for a space,
True living pictures of their father's face.
Oh strange effect now thou art southward gone.
I weary grow, the tedious day so long;
But when thou northward to me shalt return,
I wish my sun may never set but burn
Within the Cancer of my glowing breast,
The welcome house of him my dearest guest.
Where ever, ever stay, and go not thence,
Till nature's sad decree shall call thee hence;
Flesh of thy flesh, bone of thy bone,
I here, thou there, yet both but one.

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

Question 11

Sonnet on the Sea by John Keats

It keeps eternal whisperings around
Desolate shores, and with its mighty swell
Gluts twice ten thousand Caverns, till the spell
Of Hecate leaves them their old shadowy sound.
Often 'tis in such gentle temper found,
That scarcely will the very smallest shell
Be mov'd for days from where it sometime fell,
When last the winds of Heaven were unbound.
Oh ye! who have your eye-balls vex'd and tir'd,
Feast them upon the wideness of the Sea;
Oh ye! whose ears are dinn'd with uproar rude,
Or fed too much with cloying melody –
Sit ye near some old Cavern's Mouth, and brood
Until ye start, as if the sea-nymphs quir'd!

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

Question 12

Holy Thursday by William Blake

'Twas on a Holy Thursday, their innocent faces clean,
The children walking two & two, in red & blue & green,
Grey headed beadles walk'd before, with wands as white as snow,
Till into the high dome of Paul's they like Thames' waters flow.

O what a multitude they seem'd, these flowers of London town!
Seated in companies they sit with radiance all their own.
The hum of multitudes was there, but multitudes of lambs,
Thousands of little boys & girls raising their innocent hands.

Now like a mighty wind they raise to heaven the voice of song,
Or like harmonious thunderings the seats of heaven among.
Beneath them sit the aged men, wise guardians of the poor;
Then cherish pity, lest you drive an angel from your door.

GradeMax

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

Question 13

A Birthday by Christina Rossetti

My heart is like a singing bird
Whose nest is in a watered shoot;
My heart is like an apple-tree
Whose boughs are bent with thickset fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these
Because my love is come to me.
Raise me a dais of silk and down;
Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes,
In leaves and silver fleurs-de-lys;
Because the birthday of my life
Is come, my love is come to me.

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

Question 14

Grief by Elizabeth Barrett Browning

I TELL you, hopeless grief is passionless;
That only men incredulous of despair,
Half-taught in anguish, through the midnight air
Beat upward to God's throne in loud access
Of shrieking and reproach. Full desertness,
In souls as countries, lieth silent-bare
Under the blanching, vertical eye-glare
Of the absolute heavens. Deep-hearted man, express
Grief for thy Dead in silence like to death—
Most like a monumental statue set
In everlasting watch and moveless woe
Till itself crumble to the dust beneath.
Touch it; the marble eyelids are not wet:
If it could weep, it could arise and go.

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Sources taken/adapted from:

Question 9: *Death be not Proud*, John Donne, Penguin 2006

Question 10: *A Letter to her Husband, Absent upon Public Employment*, Anne Bradstreet, Penguin 2006

Question 11: *Sonnet on the Sea*, John Keats, Penguin Classics 1973

Question 12: *Songs of Innocence: Holy Thursday*, William Blake, Penguin Classics

Question 13: *A Birthday*, Christina Rossetti, OUP Oxford University Press 2008, Editor: Christopher Ricks

Question 14: *Grief*, Elizabeth Barrett, OUP Oxford University Press 2008, Editor: Christopher Ricks