Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

Pearson Edexcel International Advanced Level

Wednesday 4 June 2025

Morning (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.*
- Plan your answers in the spaces provided. Plans will not be marked unless no other response is provided.

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.

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SECTION A

Shakespeare

Answer ONE question from this section.

Begin your answer on page 4.

Measure for Measure

EITHER

1 'Isabella is cold, unforgiving and inconsistent.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'No theme in *Measure for Measure* is more interestingly handled than that of choice.'

In the light of this statement, explore the ways in which Shakespeare presents the theme of choice 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 'Though his conduct might not suit modern tastes, there is plenty to like about Petruchio.'

In the light of this statement, explore how Shakespeare presents Petruchio in *The Taming of the Shrew.*

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'One of the least engaging aspects of *The Taming of the Shrew* is its use of settings.'

In the light of this statement, explore the ways in which Shakespeare uses settings 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 'The disintegration of Hamlet's mental wellbeing resonates fully with modern audiences.'

In the light of this statement, explore the ways in which Shakespeare presents Hamlet's mental state in *Hamlet*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'The deep layers of contrast in *Hamlet* add significantly to its interest.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

King Lear

EITHER

7 'Much of *King Lear*'s interest derives from the characters of Goneril and Regan.'

In the light of this statement, explore the ways in which Shakespeare presents Goneril and Regan in *King Lear*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 '*King Lear* is, at root, a brilliant examination of the nature of power.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 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 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.

Begin your answer on page 16.

Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

EITHER:

9 Read the poem *Woman's Constancy* by John Donne on page 6 of the Source Booklet.

Explore the ways in which relationships 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 9 = 25 marks)

OR

10 Read the poem *Orinda to Lucasia* by Katherine Philips on page 7 of the Source Booklet.

Explore the ways in which longing 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 *Songs of Innocence: Holy Thursday* by William Blake on page 8 of the Source Booklet.

Explore the ways in which social concerns 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 11 = 25 marks)

OR

12 Read the poem *Ode on Melancholy* by John Keats on page 9 of the Source Booklet.

Explore the ways in which imagery and symbolism are used 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 *From Sonnets from the Portuguese XXIV 'Let the world's sharpness, like a clasping knife'* by Elizabeth Barrett Browning on page 10 of the Source Booklet.

Explore the ways in which mood and tone are created 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 Darkling Thrush* by Thomas Hardy on page 11 of the Source Booklet.

Explore the ways in which nature 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)

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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GradeMax

Pearson Edexcel International Advanced Level

Wednesday 4 June 2025

Morning (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.

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Question 14

The Darkling Thrush by Thomas Hardy 11

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
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A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
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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
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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
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The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
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The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220
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Orinda to Lucasia		242

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

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 clasping 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
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Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

Question 9

***Woman's Constancy* by John Donne**

Now thou hast loved me one whole day,
Tomorrow when thou leav'st, what wilt thou say?
Wilt thou then antedate some new made vow?
Or say that now
We are not just those persons which we were?
Or, that oaths made in reverential fear
Of love, and his wrath, any may forswear?
Or as true deaths true marriages untie,
So lovers' contracts, images of those,
Bind but till sleep, death's image, them unloose?
Or, your own end to justify,
For having purposed change and falsehood, you
Can have no way but falsehood to be true?
Vain lunatic, against these 'scapes I could
Dispute, and conquer, if I would,
Which I abstain to do,
For by tomorrow I may think so too.

Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

Question 10

***Orinda to Lucasia* by Katherine Philips**

1

Observe the weary birds ere night be done,
How they would fain call up the tardy sun,
With feathers hung with dew,
And trembling voices too;
They court their glorious planet to appear,
That they may find recruits of spirits there.
The drooping flowers hang their heads,
And languish down into their beds,
While brooks more bold and fierce than they,
Wanting those beams, from whence
All things drink influence,
Openly murmur, and demand the day.

2

Thou, my Lucasia, art far more to me
Than he to all the under-world can be;
From thee I've heat and light,
Thy absence makes my night.
But ah! my friend, it now grows very long,
The sadness weighty, and the darkness strong:
My tears (its dew) dwell on my cheeks,
And still my heart thy dawning seeks,
And to thee mournfully it cries,
That if too long I wait,
E'en thou mayst come too late,
And not restore my life, but close my eyes.

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

Question 11

***Songs of Innocence: 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.

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

Question 12

***Ode on Melancholy* by John Keats**

No, no, go not to Lethe, neither twist
  Wolf's-bane, tight-rooted, for its poisonous wine;
Nor suffer thy pale forehead to be kiss'd
  By nightshade, ruby grape of Proserpine;
Make not your rosary of yew-berries,
  Nor let the beetle, nor the death-moth be
    Your mournful Psyche, nor the downy owl
A partner in your sorrow's mysteries;
  For shade to shade will come too drowsily,
    And drown the wakeful anguish of the soul.

But when the melancholy fit shall fall
  Sudden from heaven like a weeping cloud,
That fosters the droop-headed flowers all,
  And hides the green hill in an April shroud;
Then glut thy sorrow on a morning rose,
  Or on the rainbow of the salt sand-wave,
    Or on the wealth of globed peonies;
Or if thy mistress some rich anger shows,
  Emprison her soft hand, and let her rave,
    And feed deep, deep upon her peerless eyes.

She dwells with Beauty — Beauty that must die;
  And Joy, whose hand is ever at his lips
Bidding adieu; and aching Pleasure nigh,
  Turning to Poison while the bee-mouth sips;
Ay, in the very temple of delight
  Veil'd Melancholy has her sovran shrine,
    Though seen of none save him whose strenuous
      tongue
  Can burst Joy's grape against his palate fine;
His soul shalt taste the sadness of her might,
    And be among her cloudy trophies hung.

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

Question 13

***From Sonnets from the Portuguese XXIV 'Let the world's sharpness, like a clasping knife'* by Elizabeth Barrett Browning**

LET the world's sharpness, like a clasping knife,
Shut in upon itself and do no harm
In this close hand of Love, now soft and warm,
And let us hear no sound of human strife
After the click of the shutting. Life to life—
I lean upon thee, Dear, without alarm,
And feel as safe as guarded by a charm
Against the stab of worldlings, who if rife
Are weak to injure. Very whitely still
The lilies of our lives may reassure
Their blossoms from their roots, accessible
Alone to heavenly dews that drop not fewer,
Growing straight, out of man's reach, on the hill.
God only, who made us rich, can make us poor.

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

Question 14

***The Darkling Thrush* by Thomas Hardy**

I LEANT upon a coppice gate
When Frost was spectre-gray,
And Winter's dregs made desolate
The weakening eye of day.
The tangled bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.

The land's sharp features seemed to be
The Century's corpse outleant,
His crypt the cloudy canopy,
The wind his death-lament.
The ancient pulse of germ and birth
Was shrunken hard and dry,
And every spirit upon earth
Seemed fervourless as I.

At once a voice arose among
The bleak twigs overhead
In a full-hearted evensong
Of joy illimited;
An aged thrush, frail, gaunt, and small,
In blast-beruffled plume,
Had chosen thus to fling his soul
Upon the growing gloom.

So little cause for carolings
Of such ecstatic sound
Was written on terrestrial things
Afar or nigh around,
That I could think there trembled through
His happy good-night air
Some blessed Hope, whereof he knew
And I was unaware.

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