

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				

Pearson Edexcel International Advanced Level

Friday 12 January 2024

Morning (Time: 2 hours)

Paper reference **WET03/01**

English Literature

International Advanced Level

UNIT 3: Poetry and Prose

You must have:

Source Booklet (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 ►

P73614A

©2023 Pearson Education Ltd.
S:1/1/1/1/




Pearson

SECTION A

Post-1900 Unseen Poetry

Read the poem on page 2 of the Source Booklet.

Write your answer in the space provided.

- 1 Write a commentary on the poem *This Is How They Come Back to Us* by Barbara Kingsolver.

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

Handwriting practice area with 20 horizontal dotted lines.



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

Handwriting practice area with 20 sets of horizontal dotted lines.



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

Handwriting practice area with 20 sets of horizontal dotted lines.



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

Handwriting practice area with 20 horizontal dotted lines.



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



P 7 3 6 1 4 A 0 1 1 2 8

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

EITHER

- 2** Compare the ways in which the writers of your two chosen texts present social class.

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 portray the challenges of growing up.

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



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

EITHER

- 4** Compare the ways in which the writers of your two chosen texts build narrative tension.

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 present conflict.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 30 marks)



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

EITHER

- 6** Compare the ways in which the writers of your two chosen texts present the treatment of women.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 30 marks)

OR

- 7** Compare the ways in which the titles of your two chosen texts are made significant by the writers.

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



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

EITHER

- 8** Compare the ways in which the writers of your two chosen texts present violence.

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 explore the choices that women make.

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

Handwriting practice area with 20 sets of horizontal dotted lines.



P 7 3 6 1 4 A 0 1 7 2 8

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

Handwriting practice area with 20 sets of horizontal dotted lines.



P 7 3 6 1 4 A 0 1 9 2 8

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

Handwriting practice area with 20 sets of horizontal dotted lines.



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

Handwriting practice area with 20 sets of horizontal dotted lines.



P 7 3 6 1 4 A 0 2 3 2 8

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



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



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



Pearson Edexcel International Advanced Level

Friday 12 January 2024

Morning (Time: 2 hours)

Paper
reference

WET03/01

English Literature

International Advanced Level

UNIT 3: Poetry and Prose

Source Booklet

Do not return this Booklet with the question paper.

Turn over ►

P73614A

©2023 Pearson Education Ltd.
S:1/1/1/1/



P 7 3 6 1 4 A


Pearson

SECTION A**Post-1900 Unseen Poetry*****This Is How They Come Back to Us***

For A R Henry, 1898–1970

I think of my grandfather Henry
with a claw hammer in his hand,
untroubled by the missing tip of
one finger, though it worries me.
I think of him spooning sugar on a
tomato, the white mound
melting clear. Eating it for dessert.
I think of the teeth that are not his
teeth, slid forward into a bear smile
to frighten me, and then his laughter
that takes it all back, tooth and bear.
I think of him asleep in a chair, arms
crossed, as I have seen men in coffins.
I think of him scaling the college steps
to meet my grandmother, unashamed
to take off his hat and show the white
stripe above the burnished brow, the
face of a man who works in the sun.
I think of him young with still-perfect
hands lifting a daughter onto a pony,
teaching this girl to ride bareback over
the Fox Creek hills. She is my mother,
I am not alive, and yet I can see these
things because my grandfather Henry
is dead. All these parts of his life are
equal now, the end and the beginning.

Barbara Kingsolver

Source information:

This Is How They Come Back to Us from 'How To Fly (in Ten Thousand Easy Lessons)' by Barbara Kingsolver,
Faber and Faber (2020)

