

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/



## 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 24 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 24 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 24 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 24 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)**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



**DO NOT WRITE IN THIS AREA**

### 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

Handwriting practice area with 20 sets of horizontal dotted lines for writing.



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

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

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

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

Handwriting practice area with 20 sets of horizontal dotted lines for writing.



P 7 3 6 1 4 A 0 2 1 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 for writing.



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)

