Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

Pearson Edexcel International Advanced Level

Thursday 9 January 2025

Morning (Time: 2 hours)

Paper reference **WET03/01**

English Literature

International Advanced Level

UNIT 3: Poetry and Prose

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 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 7 6 8 9 9 A 0 1 2 8

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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 *Origin Story* by Eve L. Ewing.

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

EITHER

2 Compare the ways in which the writers of your two chosen texts make use of symbolism.

In your answer, you must refer to relevant contextual factors.

(Total for Question 2 = 30 marks)

OR

3 Compare the ways in which the writers of your two chosen texts present negative emotions.

In your answer, you must refer to relevant contextual factors.

(Total for Question 3 = 30 marks)

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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 explore differences in characters' backgrounds.

In your answer, you must refer to relevant contextual factors.

(Total for Question 4 = 30 marks)

OR

5 Compare the ways in which the writers of your two chosen texts present loneliness.

In your answer, you must refer to relevant contextual factors.

(Total for Question 5 = 30 marks)

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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 death.

In your answer, you must refer to relevant contextual factors.

(Total for Question 6 = 30 marks)

OR

7 Compare the ways in which the writers of your two chosen texts explore the impact of science on society.

In your answer, you must refer to relevant contextual factors.

(Total for Question 7 = 30 marks)

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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 friendship.

In your answer, you must refer to 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 use of power.

In your answer, you must refer to relevant contextual factors.

(Total for Question 9 = 30 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 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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Source Booklet

Do not return this Booklet with the question paper.

Turn over ▶

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Origin Story

This is true:
my mother and my father
met at the Greyhound bus station
in the mid-eighties in Chicago.
my mother, all thick glass and afro puff,
came west on the train when she was nineteen,
lived in a friend's house and cared for her children,
played tambourine in a Chaka Khan cover band.
my father, all sleeveless and soft eye,
ran away from home when he was seventeen,
mimeographed communist newspapers
and drew comic books
like this one, for sale. one dollar.
my mother bought one.

love is like a comic book. it's fragile
and the best we can do is protect it
in whatever clumsy ways we can:
plastic and cardboard, dark rooms
and boxes. in this way, something
never meant to last
might find its way to another decade,
another home, an attic, a basement, intact.
love is paper.

and if my parents' love was a comic book,
it never saw polyvinyl, never felt a backing.
it was curled into a back pocket for a day at the park,
lent to a friend, read under covers,
reread hanging upside-down over the back of the couch,
memorized, mishandled, worn thin, staples rusted.
a love like that doesn't last
but it has a good ending.

Eve L. Ewing

Glossary

Greyhound bus – bus company in the USA
Chaka Khan – American soul singer
mimeographed – a method of printing
polyvinyl – plastic material

Source information:

'Origin Story' from *Electric Arches* by Eve L. Ewing, Penguin 2020