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 29 May 2026

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.*
- 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.

Turn over ▶

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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 *Boy Running* by Paul Henry.

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 present the consequences of violence.

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 explore relationships between men and women.

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 create a sense of fear.

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 nature.

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 unfairness within societies.

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 role of secrets and secrecy.

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 explore the effects of loneliness.

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 make use of settings to develop their themes.

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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UNIT 3: Poetry and Prose

Source Booklet
Do not return this Booklet with the question paper.

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Section A

Post-1900 Unseen Poetry

Question 1

Boy Running

for Ioan

The canal tilts him back and fore
like a boat in a toy pen
or the bubble in a spirit-level
that never quite finds its middle.

There are worse ways to grow tall
under the rustling sun and rain
between bridges 14 and 21

to outlive an owl, a drake, a hawk
where no two leaves blow the same way
and pumpkin lanterns moor for the night.

Run, boy running, run
past the sighing old man
and his blind Labrador,
the foal in her wire necklace.

Run, between east and west,
spring and autumn, dawn and dusk.
Is it your breath now or mine
deep inside your chest?

There are worse ways to never settle
in full flight, to be loved.
Run, my shadow, run.
Run but always stay in sight.

An owl cries, deep inside the trees.
The canal's glass is full of moonlight.

Paul Henry

Glossary

Ioan – boy's name from Wales
spirit-level – a tool that contains a tube of liquid with an air bubble in it, used to show if a surface is level

Source information:

'Boy Running' by Paul Henry from *Boy Running*, Seren Books, 2015.