

**Pearson Edexcel International GCSE**

**Monday 7 January 2019**

Afternoon (Time: 2 hours)

Paper Reference **4ET1/01R**

**English Literature**

**Paper 1: Poetry and Modern Prose**

**Question Booklet**

**Do not return this booklet with your Answer Booklet.**

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**Answer THREE questions:**

**Answer the question in Section A,  
ONE question from Section B  
and ONE question from Section C.**

**The poems for use with Section B are included with this paper.**

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**SECTION A: Unseen Poetry**

**Answer the question in this section.**

**You should spend 35 minutes on this question.**

**Read the following poem.**

**One**

Only one of me  
and nobody can get a second one  
from a photocopy machine.

Nobody has the fingerprints I have.  
Nobody can cry my tears, or laugh my laugh  
or have my expectancy when I wait. 5

But anybody can mimic my dance with my dog.  
Anybody can howl how I sing out of tune.  
And mirrors can show me multiplied  
many times, say, dressed up in red  
or dressed up in grey. 10

Nobody can get into my clothes for me  
or feel my fall for me, or do my running.  
Nobody hears my music for me, either.

I am just this one. 15  
Nobody else makes the words  
I shape with sound, when I talk.

But anybody can act how I stutter in a rage.  
Anybody can copy echoes I make.  
And mirrors show me multiplied  
many times, say, dressed up in green  
or dressed up in blue. 20

**James Berry (1988)**

**1** Explore how the writer presents the speaker in the poem as an individual.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

---

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

**SECTION B: Anthology Poetry**

**Answer ONE question from this section.**

**You should spend 40 minutes on your chosen question.**

**EITHER**

**2** Re-read *Half-past Two* and *War Photographer*.

**Compare** the ways the writers present experiences of different types of difficult situations in *Half-past Two* and *War Photographer*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

**(Total for Question 2 = 30 marks)**

**OR**

**3** Re-read *Do not go gentle into that good night*.

**Compare** how the writers present death in *Do not go gentle into that good night* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

**(Total for Question 3 = 30 marks)**

---

**TOTAL FOR SECTION B = 30 MARKS**

**SECTION C: Modern Prose**

**Answer ONE question on ONE text from this section.**

**You should spend 45 minutes on this section.**

***To Kill a Mockingbird*, Harper Lee**

**EITHER**

**4** In what ways are different types of education important in this novel?

You must consider the context of the novel in your answer.

**(Total for Question 4 = 40 marks)**

**OR**

**5** Explore the character of Calpurnia in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

**(Total for Question 5 = 40 marks)**

---

***Of Mice and Men*, John Steinbeck**

**EITHER**

**6** Explore the character of Curley in *Of Mice and Men*.

You must consider the context of the novel in your answer.

**(Total for Question 6 = 40 marks)**

**OR**

**7** Examine the significance of the locations used in this novel.

You must consider the context of the novel in your answer.

**(Total for Question 7 = 40 marks)**

---

***The Whale Rider, Witi Ihimaera***

**EITHER**

**8** Explore the relationship between Koro Apirana and Kahu in the novel.

You must consider the context of the novel in your answer.

**(Total for Question 8 = 40 marks)**

**OR**

**9** Discuss the significance of travelling in *The Whale Rider*.

You must consider the context of the novel in your answer.

**(Total for Question 9 = 40 marks)**

---

***The Joy Luck Club, Amy Tan***

**EITHER**

**10** 'Symbols, such as the jade pendant and the vase, are very important in this novel.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

**(Total for Question 10 = 40 marks)**

**OR**

**11** Discuss the relationship between Ying-ying and Lena St. Clair in *The Joy Luck Club*.

You must consider the context of the novel in your answer.

**(Total for Question 11 = 40 marks)**

---



***Things Fall Apart*, Chinua Achebe**

**EITHER**

**12** In what ways are the missionaries, Mr Brown and Reverend Smith, important characters in this novel?

You must consider the context of the novel in your answer.

**(Total for Question 12 = 40 marks)**

**OR**

**13** Explore the theme of friendship in *Things Fall Apart*.

You must consider the context of the novel in your answer.

**(Total for Question 13 = 40 marks)**

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**TOTAL FOR SECTION C = 40 MARKS**  
**TOTAL FOR PAPER = 90 MARKS**

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**Acknowledgement:**

*One* by James Berry, *A Poem For Everyone*, Oxford University Press.

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**Poetry Booklet – Part 3 of the Edexcel Anthology**

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**If –**

If you can keep your head when all about you  
Are losing theirs and blaming it on you,  
If you can trust yourself when all men doubt you,  
But make allowance for their doubting too;  
If you can wait and not be tired by waiting, 5  
Or being lied about, don't deal in lies,  
Or being hated, don't give way to hating,  
And yet don't look too good, nor talk too wise:

If you can dream – and not make dreams your master;  
If you can think – and not make thoughts your aim; 10  
If you can meet with Triumph and Disaster  
And treat those two impostors just the same;  
If you can bear to hear the truth you've spoken  
Twisted by knaves to make a trap for fools,  
Or watch the things you gave your life to, broken, 15  
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings  
And risk it on one turn of pitch-and-toss,  
And lose, and start again at your beginnings  
And never breathe a word about your loss; 20  
If you can force your heart and nerve and sinew  
To serve your turn long after they are gone,  
And so hold on when there is nothing in you  
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue, 25  
Or walk with Kings – nor lose the common touch,  
If neither foes nor loving friends can hurt you,  
If all men count with you, but none too much;  
If you can fill the unforgiving minute  
With sixty seconds' worth of distance run, 30  
Yours is the Earth and everything that's in it,  
And – which is more – you'll be a Man, my son!

*Rudyard Kipling*

## Prayer Before Birth

I am not yet born; O hear me.

Let not the bloodsucking bat or the rat or the stoat or the club-footed ghoul come near me.

I am not yet born, console me.

I fear that the human race may with tall walls wall me, 5  
with strong drugs dope me, with wise lies lure me,  
on black racks rack me, in blood-baths roll me.

I am not yet born; provide me

With water to dandle me, grass to grow for me, trees to talk 10  
to me, sky to sing to me, birds and a white light  
in the back of my mind to guide me.

I am not yet born; forgive me

For the sins that in me the world shall commit, my words  
when they speak me, my thoughts when they think me,  
my treason engendered by traitors beyond me, 15  
my life when they murder by means of my  
hands, my death when they live me.

I am not yet born; rehearse me

In the parts I must play and the cues I must take when 20  
old men lecture me, bureaucrats hector me, mountains  
frown at me, lovers laugh at me, the white  
waves call me to folly and the desert calls  
me to doom and the beggar refuses  
my gift and my children curse me.

I am not yet born; O hear me, 25

Let not the man who is beast or who thinks he is God  
come near me.

I am not yet born; O fill me

With strength against those who would freeze my  
humanity, would dragoon me into a lethal automaton, 30  
would make me a cog in a machine, a thing with  
one face, a thing, and against all those  
who would dissipate my entirety, would  
blow me like thistledown hither and  
thither or hither and thither 35  
like water held in the  
hands would spill me.

Let them not make me a stone and let them not spill me.  
Otherwise kill me.

*Louis MacNeice*

## Blessing

The skin cracks like a pod.  
There never is enough water.

Imagine the drip of it,  
the small splash, echo  
in a tin mug, 5  
the voice of a kindly god.

Sometimes, the sudden rush  
of fortune. The municipal pipe bursts,  
silver crashes to the ground  
and the flow has found 10  
a roar of tongues. From the huts,  
a congregation: every man woman  
child for streets around  
butts in, with pots,  
brass, copper, aluminium, 15  
plastic buckets,  
frantic hands,

and naked children  
screaming in the liquid sun,  
their highlights polished to perfection, 20  
flashing light,  
as the blessing sings  
over their small bones.

*Imtiaz Dharker*



## Search For My Tongue

You ask me what I mean  
by saying I have lost my tongue.  
I ask you, what would you do  
if you had two tongues in your mouth,  
and lost the first one, the mother tongue, 5  
and could not really know the other,  
the foreign tongue.  
You could not use them both together  
even if you thought that way.  
And if you lived in a place you had to 10  
speak a foreign tongue,  
your mother tongue would rot,  
rot and die in your mouth  
until you had to spit it out.  
I thought I spit it out 15  
but overnight while I dream,

મને હતું કે આખી જીભ આખી ભાષા.

(munay hutoo kay aakhee jeebh aakhee bhasha)

મેં થૂંકી નાખી છે.

(may thoonyki nakhi chay)

20

પરંતુ રાત્રે સ્વપ્નામાં મારી ભાષા પાછી આવે છે.

(parantoo rattray svupnama mari bhasha pachhi aavay chay)

ફૂલની જેમ મારી ભાષા મારી જીભ

(foolnee jaim mari bhasha mari jeebh)

મોઢામાં ખીલે છે.

(modhama kheelay chay)

25

ફૂલની જેમ મારી ભાષા મારી જીભ

(fulllnee jaim mari bhasha mari jeebh)

મોઢામાં પાકે છે.

(modhama pakay chay)

30

it grows back, a stump of a shoot  
grows longer, grows moist, grows strong veins,  
it ties the other tongue in knots,  
the bud opens, the bud opens in my mouth,  
it pushes the other tongue aside. 35  
Everytime I think I've forgotten,  
I think I've lost the mother tongue,  
it blossoms out of my mouth.

Sujata Bhatt

## Half-past Two

Once upon a schooltime  
He did Something Very Wrong  
(I forget what it was).

And She said he'd done  
Something Very Wrong, and must 5  
Stay in the school-room till half-past two.

(Being cross, she'd forgotten  
She hadn't taught him Time.  
He was too scared of being wicked to remind her.)

He knew a lot of time: he knew 10  
Gettinguptime, timeyouwereofftime,  
Timetogohomenowtime, TVtime,

Timeformykisstime (that was Grantime).  
All the important times he knew,  
But not half-past two. 15

He knew the clockface, the little eyes  
And two long legs for walking,  
But he couldn't click its language,

So he waited, beyond onceupona,  
Out of reach of all the timefors, 20  
And knew he'd escaped for ever

Into the smell of old chrysanthemums on Her desk,  
Into the silent noise his hangnail made,  
Into the air outside the window, into ever.

And then, *My goodness*, she said, 25  
Scuttling in, *I forgot all about you.*  
*Run along or you'll be late.*

So she slotted him back into schooltime,  
And he got home in time for teatime,  
Nexttime, notimeforthatnowtime, 30

But he never forgot how once by not knowing time,  
He escaped into the clockless land for ever,  
Where time hides tick-less waiting to be born.

*U. A. Fanthorpe*

## Piano

Softly, in the dusk, a woman is singing to me;  
Taking me back down the vista of years, till I see  
A child sitting under the piano, in the boom of the tingling strings  
And pressing the small, poised feet of a mother who smiles as she sings.

In spite of myself, the insidious mastery of song 5  
Betrays me back, till the heart of me weeps to belong  
To the old Sunday evenings at home, with winter outside  
And hymns in the cosy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour  
With the great black piano appassionato. The glamour 10  
Of childish days is upon me, my manhood is cast  
Down in the flood of remembrance, I weep like a child for the past.

*D. H. Lawrence*

## Hide and Seek

Call out. Call loud: 'I'm ready! Come and find me!'  
The sacks in the toolshed smell like the seaside.  
They'll never find you in this salty dark,  
But be careful that your feet aren't sticking out.  
Wiser not to risk another shout. 5  
The floor is cold. They'll probably be searching  
The bushes near the swing. Whatever happens  
You mustn't sneeze when they come prowling in.  
And here they are, whispering at the door;  
You've never heard them sound so hushed before. 10  
Don't breathe. Don't move. Stay dumb. Hide in your blindness.  
They're moving closer, someone stumbles, mutters;  
Their words and laughter scuffle, and they're gone.  
But don't come out just yet; they'll try the lane  
And then the greenhouse and back here again. 15  
They must be thinking that you're very clever,  
Getting more puzzled as they search all over.  
It seems a long time since they went away.  
Your legs are stiff, the cold bites through your coat;  
The dark damp smell of sand moves in your throat. 20  
It's time to let them know that you're the winner.  
Push off the sacks. Uncurl and stretch. That's better!  
Out of the shed and call to them: 'I've won!  
Here I am! Come and own up I've caught you!'  
The darkening garden watches. Nothing stirs. 25  
The bushes hold their breath; the sun is gone.  
Yes, here you are. But where are they who sought you?

*Vernon Scannell*

### **Sonnet 116 'Let me not to the marriage...'**

Let me not to the marriage of true minds  
Admit impediments; love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.

O no, it is an ever-fixèd mark 5  
That looks on tempests and is never shaken;  
It is the star to every wandering bark,  
Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks 10  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.

If this be error and upon me proved,  
I never writ, nor no man ever loved.

*William Shakespeare*

## La Belle Dame sans Merci. A Ballad

I  
O what can ail thee, knight-at-arms,  
Alone and palely loitering?  
The sedge has withered from the lake,  
And no birds sing.

II  
O what can ail thee, knight-at-arms, 5  
So haggard and so woe-begone?  
The squirrel's granary is full,  
And the harvest's done.

III  
I see a lily on thy brow,  
With anguish moist and fever-dew, 10  
And on thy cheek a fading rose  
Fast withereth too.

IV  
I met a Lady in the meads  
Full beautiful – a faery's child,  
Her hair was long, her foot was light, 15  
And her eyes were wild.

V  
I made a garland for her head,  
And bracelets too, and fragrant zone;  
She looked at me as she did love,  
And made sweet moan. 20

VI  
I set her on my pacing steed,  
And nothing else saw all day long,  
For sidelong would she bend, and sing  
A faery's song.

VII  
She found me roots of relish sweet, 25  
And honey wild, and manna\*-dew,  
And sure in language strange she said –  
'I love thee true.'

VIII  
She took me to her elfin grot,  
And there she wept and sighed full sore, 30  
And there I shut her wild wild eyes  
With kisses four.

IX  
And there she lullèd me asleep  
And there I dreamed – Ah! woe betide! –  
The latest dream I ever dreamt 35  
On the cold hill side.

X  
I saw pale kings, and princes too,  
Pale warriors, death-pale were they all;  
They cried – 'La Belle Dame sans Merci  
Thee hath in thrall!' 40

XI  
I saw their starved lips in the gloam,  
With horrid warning gapèd wide,  
And I awoke and found me here,  
On the cold hill's side.

XII  
And this is why I sojourn here 45  
Alone and palely loitering,  
Though the sedge is withered from the lake,  
And no birds sing.

*John Keats*

\**manna* – Food from heaven

## Poem at Thirty-Nine

How I miss my father. I wish he had not been so tired when I was born.	5	How I miss my father! He cooked like a person dancing in a yoga meditation and craved the voluptuous sharing of good food.	30
Writing deposit slips and checks I think of him. He taught me how. This is the form, he must have said: the way it is done.	10	Now I look and cook just like him: my brain light; tossing this and that into the pot; seasoning none of my life the same way twice; happy to feed whoever strays my way.	35
I learned to see bits of paper as a way to escape the life he knew and even in high school had a savings account.	15	He would have grown to admire the woman I've become: cooking, writing, chopping wood, staring into the fire.	40
He taught me that telling the truth did not always mean a beating; though many of my truths must have grieved him before the end.	20		45
	25		

*Alice Walker*

## War Photographer

In his darkroom he is finally alone  
with spools of suffering set out in ordered rows.  
The only light is red and softly glows,  
as though this were a church and he  
a priest preparing to intone a Mass\*. 5  
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays  
beneath his hands, which did not tremble then  
though seem to now. Rural England. Home again  
to ordinary pain which simple weather can dispel, 10  
to fields which don't explode beneath the feet  
of running children in a nightmare heat.

Something is happening. A stranger's features  
faintly start to twist before his eyes,  
a half-formed ghost. He remembers the cries 15  
of this man's wife, how he sought approval  
without words to do what someone must  
and how the blood stained into foreign dust.

A hundred agonies in black and white  
from which his editor will pick out five or six 20  
for Sunday's supplement\*\*. The reader's eyeballs prick  
with tears between the bath and pre-lunch beers.  
From the aeroplane he stares impassively at where  
he earns his living and they do not care.

*Carol Ann Duffy*

\**Mass* – A religious service

\*\**Sunday's supplement* – A regular additional section placed in a Sunday newspaper

## The Tyger

Tyger, Tyger, burning bright,  
In the forests of the night:  
What immortal hand or eye,  
Could frame thy fearful symmetry?

In what distant deeps or skies 5  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire?

And what shoulder, & what art,  
Could twist the sinews of thy heart? 10  
And when thy heart began to beat,  
What dread hand? & what dread feet?

What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp 15  
Dare its deadly terrors clasp!

When the stars threw down their spears  
And waterd heaven with their tears:  
Did he smile his work to see?  
Did he who made the Lamb make thee?\* 20

Tyger, Tyger burning bright,  
In the forests of the night:  
What immortal hand or eye,  
Dare frame thy fearful symmetry?

*William Blake*

*\*Did he who made the Lamb make thee – God*



## My Last Duchess

### Ferrara

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Frà Pandolf's hands  
Worked busily a day, and there she stands.  
Will't please you sit and look at her? I said 5  
'Frà Pandolf' by design, for never read  
Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
The curtain I have drawn for you, but I) 10  
And seemed as they would ask me, if they durst,  
How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, 'twas not  
Her husband's presence only, called that spot  
Of joy into the Duchess' cheek: perhaps 15  
Frà Pandolf chanced to say 'Her mantle laps  
Over my lady's wrist too much,' or 'Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat': such stuff  
Was courtesy, she thought, and cause enough 20  
For calling up that spot of joy. She had  
A heart – how shall I say? – too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.  
Sir, 'twas all one! My favour at her breast, 25  
The dropping of the daylight in the West,  
The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace – all and each  
Would draw from her alike the approving speech, 30  
Or blush, at least. She thanked men, – good! but thanked  
Somehow – I know not how – as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill 35  
In speech – (which I have not) – to make your will  
Quite clear to such an one, and say, 'Just this  
Or that in you disgusts me; here you miss,  
Or there exceed the mark' – and if she let  
Herself be lessoned so, nor plainly set 40  
Her wits to yours, forsooth, and made excuse,  
– E'en then would be some stooping; and I choose  
Never to stoop. Oh sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave commands; 45  
Then all smiles stopped together. There she stands  
As if alive. Will't please you rise? We'll meet  
The company below, then. I repeat,  
The Count your master's known munificence  
Is ample warrant that no just pretence 50  
Of mine for dowry will be disallowed;  
Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
Taming a sea-horse, thought a rarity, 55  
Which Claus of Innsbruck cast in bronze for me!

*Robert Browning*

## Half-caste

Excuse me  
standing on one leg  
I'm half-caste

Explain yusef  
wha yu mean 5

when yu say half-caste  
yu mean when picasso  
mix red an green  
is a half-caste canvas/  
explain yusef 10

wha yu mean  
when yu say half-caste  
yu mean when light an shadow  
mix in de sky  
is a half-caste weather/ 15

well in dat case  
england weather  
nearly always half-caste  
in fact some o dem cloud  
half-caste till dem overcast 20

so spiteful dem dont want de sun pass  
ah rass/  
explain yusef  
wha yu mean  
when yu say half-caste 25

yu mean when tchaikovsky  
sit down at dah piano  
an mix a black key  
wid a white key  
is a half-caste symphony/ 30

Explain yusef  
wha yu mean  
Ah listening to yu wid de keen  
half of mih ear  
Ah lookin at yu wid de keen 35

half of mih eye  
and when I'm introduced to you  
I'm sure you'll understand  
why I offer yu half-a-hand  
an when I sleep at night 40

I close half-a-eye  
consequently when I dream  
I dream half-a-dream  
an when moon begin to glow  
I half-caste human being 45

cast half-a-shadow  
but yu must come back tomorrow  
wid de whole of yu eye  
an de whole of yu ear  
an de whole of yu mind 50

an I will tell you  
of the other half  
of my story

*John Agard*

### **Do not go gentle into that good night**

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,  
Because their words had forked no lightning they 5  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight, 10  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light. 15

And you, my father, there on the sad height,  
Curse, bless, me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

*Dylan Thomas*

### **Remember**

Remember me when I am gone away,  
Gone far away into the silent land;  
When you can no more hold me by the hand,  
Nor I half turn to go yet turning stay.  
Remember me when no more day by day 5  
You tell me of our future that you planned:  
Only remember me; you understand  
It will be late to counsel then or pray.  
Yet if you should forget me for a while  
And afterwards remember, do not grieve: 10  
For if the darkness and corruption leave  
A vestige of the thoughts that once I had,  
Better by far you should forget and smile  
Than that you should remember and be sad.

*Christina Rossetti*

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### Acknowledgements

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Candidate surname

Other names

**Pearson Edexcel  
International GCSE**

Centre Number

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Candidate Number

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**Monday 7 January 2019**

Afternoon (Time: 2 hours)

Paper Reference **4ET1/01R**

**English Literature**

**Paper 1: Poetry and Modern Prose**

**You must have:**

Question Booklet and Booklet of poems from Part 3 of the Pearson Edexcel International GCSE English Anthology (enclosed)

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 from Section A, **ONE** question from Section B and **ONE** question from Section C.
- Answer the questions in the spaces provided – *there may be more space than you need.*

### Information

- The total mark for this paper is 90.
- The marks for **each** question are shown in brackets – *use this as a guide as to how much time to spend on each question.*
- Copies of the *Pearson Edexcel International GCSE English Anthology* may **not** be brought into the examination.
- Copies of the texts studied may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

### 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: Unseen Poetry

Question 1

Handwriting practice area consisting of multiple horizontal dotted lines for writing.

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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

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 lines. Each set consists of a solid top line, a dashed midline, and a solid bottom line.



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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 1 = 20 marks)

**TOTAL FOR SECTION A = 20 MARKS**



**SECTION B: Anthology Poetry**

Indicate which question you are answering by marking a cross . 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**

Dotted lines for writing answers.

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DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



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DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**TOTAL FOR SECTION B = 30 MARKS**





**SECTION C: Modern Prose**

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box  and then indicate your new question with a cross .

- Chosen question number:
- |   |   |   |
|---|---|---|
| <b>Question 4</b> <input type="checkbox"/>  | <b>Question 5</b> <input type="checkbox"/>  | <b>Question 6</b> <input type="checkbox"/>  |
| <b>Question 7</b> <input type="checkbox"/>  | <b>Question 8</b> <input type="checkbox"/>  | <b>Question 9</b> <input type="checkbox"/>  |
| <b>Question 10</b> <input type="checkbox"/> | <b>Question 11</b> <input type="checkbox"/> | <b>Question 12</b> <input type="checkbox"/> |
| <b>Question 13</b> <input type="checkbox"/> |   |   |

Dotted lines for writing answers.

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DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



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Handwriting practice area with 20 sets of horizontal lines. Each set consists of a solid top line, a dashed midline, and a solid bottom line.



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Handwriting practice area with 20 horizontal dotted lines.



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Handwriting practice area with 20 horizontal dotted lines.



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**TOTAL FOR SECTION C = 40 MARKS**  
**TOTAL FOR PAPER = 90 MARKS**

