



Mark Scheme (Results)

Summer 2023

Pearson Edexcel International Advanced Level
In English Literature (WET01)
Unit 1: Post-2000 Poetry and Prose

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, **the UK's largest awarding body**. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they **are in the world. We've been involved in education for over 150** years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

June 2023

P72850

Publications code: WET01_01_2306_MS

All the material in this publication is copyright

© Pearson Education Ltd 2023

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 1: Post-2000 Poetry and Prose

Section A: Post-2000 Poetry

Question Number	Indicative Content
1	<p><i>From The Journal Of A Disappointed Man</i></p> <p>All reasonable and relevant interpretations of 'work' should be rewarded. A pertinent choice of second poem might be <i>Out Of The Bag</i> by Seamus Heaney.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • Motion presents an ambivalent view of manual labourers in the poem • use of lexis that demonstrates physically demanding work, e.g. 'Everything else was in the massive style / as well, even the men; very powerful men'; 'crossing his strong arms over his chest'; 'One massive man after another' • use of long vowel sounds to represent the challenges the men face in their work, e.g. 'these men were up against a great difficulty'; 'very ruminative and silent' • use of monosyllables to suggest that the men don't communicate very much • Motion builds an atmosphere of mystery, e.g. the observer is 'baffled' by 'the obscure movements of one working / on a ladder by the water's edge'; 'their slow efforts / to overcome the secret problem' • use of repetition to suggest that the men are weary and bored of their work, e.g. 'tired, so tired of the whole business' • deliberate ambiguity of the poem's ending, e.g. 'That left / the pile in mid-air, and me of course.' • the form of the poem with its regular stanza structure suggests the monotony of the men's work and their mundane working experience. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p>A Minor Role</p> <p>All reasonable and relevant interpretations of 'characters commenting on their own lives' should be rewarded. A pertinent choice of second poem might be <i>To My Nine-Year-Old Self</i> by Helen Dunmore.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • the poet's use of the opening to create the idea of looking, e.g. 'I am best observed on stage'; 'in the street you may see me / Walking fast' • use of the conceit of the theatre highlights the idea of life as an act to be observed from the outside, as the persona does through the poem • use of cataloguing to present the details of their own life, e.g. driving, parking, attending appointments, reading, walking, eating, finding the cat, tidying the house • creation of mood by focusing on practical issues, e.g. 'The waiting-room roles; driving to hospitals, / Parking at hospitals' • use of continuous forms of verbs to suggest a sense of restlessness, e.g. 'asking pointed / Questions politely'; 'getting on terms with receptionists'; 'Walking fast in case anyone stops' • use of lexis to develop characterisation, e.g. '<i>getting on</i>'; '<i>getting better</i>'; 'well-meant'; 'Be wary'; 'grateful always' • use of language of unhappiness, e.g. 'genres of misery: / Tears' • the ebbing and flowing irregular form of the poem captures something of the persona's view of themselves as damaged, fragile, somehow out of joint with the world. <p>These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
Level	Mark	AO1 = bullet point 1 AO2 = bullet point 2 AO4 = bullet points 3, 4
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities.
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Identifies general connections between texts. • Makes general cross-references between texts.
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.

Unit 1: Post-2000 Poetry and Prose

Section B: Post-2000 Prose

Question Number	Indicative Content
3	<p><i>The Kite Runner</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • the novel's cryptic opening presentation of the alleyway and its impact on Amir creates from the outset a sense of suspense • Hosseini presents Afghanistan as a country where suspense and tension have become the normal way of life, e.g. political and ethnic contexts for the narrative • use of letter from Rahim Khan as a plot device to create suspense relating to ongoing political tensions • Hosseini uses specific events and set pieces to create suspense and drama, e.g. the kite flying tournament; the rescue of Sohrab; the scene when Baba rescues the woman at the border crossing • the delayed revelation of the true relationship between Amir and Hassan is deliberate and creates suspense and tension surrounding ethnicity • use of the scene of the stoning of the woman at the football match to create horror and suspense related to political change and its effect on Afghan society. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="435 282 659 315"><i>The Kite Runner</i></p> <p data-bbox="435 360 1182 394">Candidates may include the following in their answers:</p> <ul data-bbox="435 405 1382 987" style="list-style-type: none"> <li data-bbox="435 405 1382 517">• creation of striking contrasts between characters, e.g. Hassan's and Amir's different valuation of their relationship; the contrasts between Amir and Assef <li data-bbox="435 528 1382 595">• exploration of ethnic division between Pashtuns and Hazaras in Afghanistan and their contrasting life experiences <li data-bbox="435 607 1382 674">• use of Amir as a reflective first-person narrator to comment on the contrast between past and present Afghanistan <li data-bbox="435 685 1382 797">• use of contrasting episodes to illustrate the differences between life for men and women in Afghan culture, e.g. double standards surrounding sexual ethics <li data-bbox="435 808 1382 920">• use of the structural break in the novel as Amir emigrates to highlight the contrasts between life in Afghanistan and life in the USA <li data-bbox="435 931 1382 987">• use of Amir's changing circumstances in Afghanistan and the USA to reflect contrasts and developments within his character. <p data-bbox="435 1043 1257 1111">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p><i>Life of Pi</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • use of the backdrop of political tensions in India leading to Pi's family's emigration • use of tension between the varying narratives in the novel, e.g. the postmodern context of Pi's interview with the Japanese officials and the narrative alternatives he offers • exploration of tensions between religions and how these might be overcome, e.g. the debate between the Imam, the Pandit and the priest compared to Pi's unconventional beliefs • atmosphere of threat created by the presence of the animals on the boat • use of the opening of the novel to establish that Pi survives his experiences, mitigating tension in the novel • use of Pi's status as a migrant to create tension surrounding ideas of political movement in the novel. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p><i>Life of Pi</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • alternative narratives and interpretations in the novel suggest that memories can be presented and understood in different ways • the literary context of the bildungsroman establishes the importance of personal experiences and recollections • use of differing accounts of Pi's experiences create a difficult relationship between memory and truth • use of what appears to be a straightforward account of Pi's memories of his life in Pondicherry prior to emigration may create a false sense of security for readers • memories of the <i>Tsimtsum</i> and Pi's subsequent experiences on the lifeboat appear more complex, e.g. Pi's ambiguous responses to the questions of the Japanese officials • exploration of postmodern understandings of the relationship between memory and truth, e.g. Hebrew philosophical-religious contexts relating to alternate realms invoked by the name <i>Tsimtsum</i>. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p><i>The White Tiger</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • use of Balram's letters to Wen Jiabao to demonstrate his frustration and confusion about life in India • use of the idea of The Rooster Coop to capture Balram's confused outrage at Indian society and its development • use of Pinky Madam to illustrate confusion about the role of women in contemporary India • use of Ashok to explore expatriation and its consequent struggles • use of harsh humour in Balram's narrative exposes his inner confusion in coming to terms with life in contemporary India • exploration of the confusing demands of the caste system and the new political and economic contexts of India. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p><i>The White Tiger</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • use of the frenetic energy of Balram's observational narrative to present literal and symbolic 'movement' • use of Ashok and Pinky Madam to explore the difficulties in readjusting to life in India, e.g. gender roles; attitudes; social custom • use of setting to illustrate significant personal turmoil, e.g. Balram's movement from the rural to the urban environment • presentation of political 'movements' within Indian society, e.g. political elections and the manifesto of The Great Socialist • use of social 'movements' within India as it makes the transition from the old caste-based society to modern capitalist power • use of irony to present Balram as a character whose views remain static in the face of significant change going on around him. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p><i>Brooklyn</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • use of changing setting to present the significant social differences between Eilis' life in Ireland and her life in the USA • use of Enniscorthy and its small town attitudes as a contrast to the urban environment of Brooklyn and the different levels of social division these imply • exploration of the impact of unemployment and lack of opportunity, e.g. significant migration of young people • presentation of the different communities within New York, e.g. social and cultural differences between the migrant Irish and Italian communities • use of the omniscient third-person narrator to present the changes that occur in Eilis and other characters as they accommodate their lives to existence in Brooklyn • Tóibín's use of contrast in exploring different social situations and experiences, e.g. Irish/Italian, family home/lodging house, male/female. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p><i>Brooklyn</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • use of the omniscient narrator to reveal that characters in the novel keep things to themselves, e.g. Eilis, on her return to Ireland, does not reveal her marriage to Tony • presentation of characters who choose to hide things as a means of protecting themselves, e.g. Eilis' initial discomfort and reticence when she moves to New York • use of antithesis, e.g. Father Flood, who encourages his congregation to be open to developing understanding of their new situation in relation to what has gone before • use of culturally different views of openness, e.g. the contrast between the emotional frankness of the Fiorellos and Eilis' family's tendency to conceal • Tóibín's manipulation of the narrative to present characters who sometimes reveal their secrets or inner nature in spite of themselves, e.g. Tony's open and honest nature; Eilis' discomfort as she chooses not to speak of her marriage • the use of the apparently shared religious context of Catholicism to highlight different cultural attitudes towards honesty and openness. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
11	<p><i>Purple Hibiscus</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • use of a variety of emotions in the novel, e.g. anger; intolerance; romance • presentation of the power of Eugene's emotions on his household as a reflection of contemporary patriarchal social constructions, e.g. acts of physical violence; verbal violence; silence • use of contrast to present different emotional environments, e.g. Aunty Ifeoma's progressive and Papa Nnukwu's conservative homes • presentation of the emotional impact of political threats, e.g. evolving protests at the university; the developing political hostility culminating in Ade Coker's murder • use of Kambili as a maturing narrative focaliser to reveal emotional complexity as the novel progresses • use of Beatrice, Jaja and Kambili as characters who suppress their emotion <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p><i>Purple Hibiscus</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • presentation of different kinds of loyalty in the novel, e.g. political loyalty; loyalty to religious beliefs; loyalty to family; loyalty to self • use of the bildungsroman form to present Kambili's shifting loyalties as she matures, e.g. from her total loyalty to Papa Eugene to an understanding of his oppression • exploration of the idea that colonial conversion to Christianity has meant that Nigerians cannot be loyal to their roots and traditions, e.g. Eugene's dismissal of 'heathen' rituals • use of symbolism to comment on the conflict between loyalty to oneself and loyalty to others, e.g. Kambili keeps the painting of Papa Nnukwu despite her father's views • presentation of the effects of loyalty to family, e.g. Jaja takes Beatrice's punishment; Auntie Ifeoma compromises her personal views for her children's wellbeing • use of contrasting character voices to explore different ideas of political loyalty, e.g. Ade Coker and Eugene; Auntie Ifeoma. <p>These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
Level	Mark	AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet points 3, 4
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.
Level 2	6–10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.
Level 3	11–15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.
Level 4	16–20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.
Level 5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.

