



Mark Scheme (Results)

June 2024

Pearson Edexcel International Advanced Level
In English Literature (WET01)

UNIT 1: Post-2000 Poetry and Prose

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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.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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 data-bbox="240 409 421 439"><i>Please Hold</i></p> <p data-bbox="240 477 1374 589">All reasonable and relevant interpretations of 'the experience of frustration' should be rewarded. A pertinent choice of second poem might be <i>From the Journal of a Disappointed Man</i> by Andrew Motion.</p> <p data-bbox="240 656 1038 689">Candidates may include the following in their answers:</p> <ul data-bbox="240 723 1453 1429" style="list-style-type: none"> • the ironic opening and closing of the poem emphasising 'the future', which we might expect to be better • use of repeated words to emphasise the caller's growing frustration, e.g. 'Please hold'; 'robot' • the outbreak of frustration at the music playing while the caller is on hold, e.g. 'Eine fucking Kleine Nachtmusik' • the frustrated tone of voice as the caller pointlessly speaks to the robot, e.g. 'Yes but I'm paying for it, I shout' • the contrasting emotionless yet infuriating 'voice' of the robot builds tension, e.g. 'I'm sorry, I don't understand, says the robot' • recreation of the sense of frustrated helplessness of being caught in an automated phone system, e.g. 'he is giving me no options / in the guise of countless alternatives' • the caller's sarcasm demonstrates his growing frustration, e.g. 'I have a wonderful telephone number / and a great account number' • the use of the long first stanza to represent the length of the call, perhaps, and the second short stanza with its short sentences to underpin the final frustration and helplessness of the caller. <p data-bbox="336 1496 1294 1529">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p><i>Eat Me</i></p> <p>All reasonable and relevant interpretations of 'harsh experience' should be rewarded. A pertinent choice of second poem might be <i>The Deliverer</i> by Tishani Doshi.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> the opening stanza's contrast between the apparent loving act of giving a cake and the harsh reality of the relationship depicted graphic depiction of the man's harsh behaviour, e.g. 'He said, Open wide, poured olive oil down my throat' use of repetition to highlight the contrast between the woman's and the man's situations, e.g. 'my only pleasure the rush of fast food, / his pleasure, to watch me swell like forbidden fruit' use of the title's allusion to <i>Alice in Wonderland</i> and its subsequent appearance in the poem itself to capture the harsh, nightmarish world of the poem, e.g. 'the letters were pink, / they said, EAT ME' use of patterned letter sounds to reflect the harshness of the woman's experience, e.g. 'judder like a juggernaut' use of harsh and controlling voice of the man, e.g. 'The bigger the better, he'd say; 'Soon you'll be forty... he whispered' the woman's partner ultimately pays for the error of his ways through harsh experience as he is killed the regular stanza form of the poem reflects the sense of harsh inevitability that underpins the poem. <p>These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 4 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	Descriptive <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	General understanding/exploration <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	Clear relevant application/exploration <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	Discriminating controlled application/exploration <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	Critical and evaluative <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.
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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"> • use of examples of Amir's cruel treatment of Hassan, in spite of his friend's loyalty, e.g. the symbolism of the pomegranate scene • Baba's unwillingness, based on cultural gender expectations, to accept Amir's love of literature has a destructive effect on his son's sense of self • Afghan expatriate community, reflecting cultural contexts of patriarchal inequity, has a damaging effect on the Taheris' daughter • use of descriptions of violence to show how Afghan society is destructively torn by ethnic division between Pashtuns and Hazaras, e.g. executions • use of Assef as the central figure of destructiveness in the narrative structure, e.g. the rape scene; his treatment of Sohrab • not all characters are destructive, e.g. Amir's rescue of Sohrab leads to a potentially better future; Rahim Khan's kindness to Amir. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p><i>The Kite Runner</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • use of the location and the contents of Baba's home to show his high social status in Kabul • presentation of characters' gender as a key factor in defining social status, e.g. the inequitable treatment of the Taheris' daughter • presentation of Assef, and his belief that as a Pashtun he is ethnically fundamentally superior to others, e.g. the rape scene; his adulation of Adolf Hitler • use of the structural divide in the novel to demonstrate the difficulties Baba and other Afghan expatriates face in adjusting to new social conditions and status in the USA, e.g. Baba's job • Amir's use of language to emphasise his status in the household to assert dominance over Hassan, e.g. 'Hassan never denied me anything' • the Taliban's exertion of social power based on the religious and ethnic divide between Pashtuns and Hazaras. <p>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 final section of the novel to highlight the importance of different versions of reality, typical of postmodern fiction, e.g. Pi's meeting with Okamoto and Chiba • Pi's reference to possible alternative versions of his story shapes readers' sense that all may not be as it appears in this novel • Pi's father's teaching his children not to trust the appearance of the tiger, but to understand the reality of its nature, shapes readers' responses to Richard Parker • the symbolic use of animals, a typical feature of fable, foregrounds the difference between appearance and reality • the character of the Author is used to make readers sensitive to the gap between the appearance of comfort and ease in Pi's Canadian home and the harshness of his story of migration from Pondicherry • Pi's actions during the novel show him to be a chameleon-like character very capable of adapting to meet different circumstances, changing his 'appearance' to meet different 'realities', e.g. his eating of the fish. <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"> • use of Canada, Pi's adopted home, as a setting of domestic bliss to reassure readers of the coming positive outcome of the novel • use of the scenes in Pondicherry to provide a context for Pi's migration and the troubles he faces, e.g. the scenes at the zoo • use of the claustrophobic setting of the lifeboat to emphasise the perils faced by Pi • use of a variety of settings to provide varied perspectives on the plural possibilities of Pi's tale, e.g. India, Canada, Mexico • use of the setting of the boat with its contextual Noachian overtones, to represent ideas of salvation and new life • use of settings to represent the extent to which Pi finds himself both literally and metaphorically 'at sea'. <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"> • Balram's overwhelming desire that India should shake off the influence of the past and forge a new path • use of the angry tone of Balram's letters to Wen Jiabao demonstrates his frustration at the continued influence of historical structures of Indian society, e.g. the Rooster Coop as a symbol of the caste system • use of Balram's memories of his own past in Laxmangarh to shape his experiences and his views in the present • the contexts of Ashok and Pinky Madam's experiences of life in the USA shape readers' views of their attempts to reintegrate into Indian society • characterisation of Kusum, Balram's grandmother, with her old-fashioned ways, as a powerful influence on the life of the present in the novel • presentation of the clash between India's potential future and the limiting effects of old-style political corruption, e.g. the Great Socialist. <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"> • Balram's perception of the economic corruption of modern-day India as a betrayal of its potential future, e.g. hospital and school funding • symbolic use of The Rooster Coop to represent the corrupt social systems that continue to betray Indian society • use of Pinky Madam's attempts to avoid prosecution for the car accident to illustrate the betrayal of the poor by the wealthy • description of corrupt political systems to suggest the social and political betrayal of the people of India, e.g. the election • use of first-person narrative to expose Balram's personal immorality and to represent his betrayal of himself, e.g. his use of prostitutes • Balram's powerful sense that he and other members of his family have been betrayed by their elders, e.g. Kusum and the negative effect she has on the family. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p>Brooklyn</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • use of Enniscorthy to present Ireland and its lack of opportunity as increasingly isolated from England and Brooklyn • description of Eilis' passage on the boat to New York as an exploration of the isolating experience of leaving home • presentation of the alienating effects of settling into a new country, e.g. Eilis' lodgings • use of moments of community and togetherness as contrast to moments of isolation, e.g. the Christmas party; Eilis and Tony's affair and marriage • use of settings to explore loneliness, e.g. Mrs Kehoe's lodging house, the department store • exploration of different communities' ways of dealing with isolation, e.g. social and cultural differences between the migrant Irish and Italian communities. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p>Brooklyn</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • use of Enniscorthy, with its small-town horizons, to provide the backdrop to Eilis' childhood experience • the use of England and the USA as places to develop and grow up, e.g. Father Flood's explanation of the opportunities Brooklyn offers • use of the Atlantic crossing to represent the 'journey' of maturation typical of a bildungsroman • use of binary oppositions to represent the challenges of growing up for Eilis and other characters, e.g. rural/urban; singleness/marriage; homeland/adopted land • exploration of contexts of migration and their foregrounding of the contrast between old and new worlds, e.g. 'old' Europe and 'new' America, typical of novels addressing the international theme • use of the omniscient third-person narrator to provide an overview of varied experiences of growing up in the novel. <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"> • threats posed to Eugene and Ade Coker in their work at the newspaper to present the hostile nature of Nigerian politics • presentation of a patriarchal society increasingly hostile towards women, e.g. the situation of female students at the university • use of moments of love and peace as foils to the unpredictability that characterises modernising Nigeria, e.g. Kambili's love for Father Amadi; scenes of domestic harmony at Auntie Ifeoma's home • presentation of Eugene's intolerance of others' ideas, e.g. Papa Nnukwu's adherence to tribal religious practices • use of the character of Eugene and his subjugation of his family makes the Achikes' home a hostile environment, e.g. acts of physical violence; verbal violence; silence • use of Kambili as an increasingly aware focaliser of the narrative to highlight growing hostility in her home, her family and her society. <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"> • descriptions of Nigeria as a politically and socially turbulent nation where rebellion and revolution are never far below the surface, e.g. military coups • presentation of the female students' rebellion against the increasingly restrictive and discriminatory conditions they face • characterisation of those prepared to be brave in standing up for what they believe is right, e.g. Aunty Ifeoma; Ade Coker; Jaja's defiance of Eugene • use of patriarchal and political contexts to shape readers' sense of why some characters take extreme and rebellious action, e.g. Beatrice's murder of Eugene; Aunty Ifeoma's emigration to the USA • use of religious belief as a spur to rebellion and to shape readers' views of such interactions, e.g. Eugene's Catholicism and Papa Nnukwu's tribal religion • use of first-person narrative to present Kambili's perspective, her growing awareness and desire for change. <p>These are suggestions only. Accept any valid alternative responses.</p>

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	0	No rewardable material.		
Level 1	1–5	Descriptive <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	General understanding/exploration <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	Clear relevant application/exploration <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	Discriminating controlled application/exploration <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 discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. 		
Level 5	21–25	Critical and evaluative <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. 		