



Mark Scheme (Results)

January 2023

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 first candidate in exactly the same way as they mark the last.
- 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- 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.

Unit 1: Post-2000 Poetry and Prose Section A:

Post-2000 Poetry

Question Number	Indicative Content
1	<p><i>The Deliverer</i></p> <p>All reasonable and relevant interpretations of 'use of time' should be rewarded. A pertinent choice of second poem might be <i>Material</i> by Ros Barber.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none">• Doshi's use of verb tenses emphasises shifts and patterns of time, e.g. 'they were crippled'; 'The parents wait at the gates'; 'This is the one my mother will bring'• Doshi's use of references to specific times roots the poem in the temporal world, e.g. 'twilight corners'; 'the day of her birth'• use of continuous verb forms to emphasise repeated cycles, e.g. 'is telling'; 'But they are crying. / <i>We couldn't stop crying</i>'• Doshi's poem deals with cultural traditions over time however distasteful they may be, e.g. tradition is specifically referred to in stanza 5• the girl watches her growing up and the passage of time 'on video tapes', emphasising how time is a contradictory force, both fixed and repeatable• time does not seem to move on for the women in the poem, who are doomed to repeat their fate, e.g. 'Trudge home to lie down for their men again'• Doshi's use of single lines at the end of the first and third parts of the poem to isolate and highlight particular moments in time• Doshi's division of the poem into three parts separates the events of the poem both geographically and temporally. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p>History</p> <p>All reasonable and relevant interpretations of 'the natural world' should be rewarded. A pertinent choice of second poem might be <i>Chainsaw versus the Pampas Grass</i> by Simon Armitage.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • the poem begins with reference to a specific location, emphasising the importance of the natural environment, e.g. '<i>St Andrews: West Sands</i>' • use of vocabulary of nature to create our sense of the natural world, e.g. 'sand'; 'shells'; 'razorfish'; 'weed'; 'jellyfish'; 'sea anemone' • Burnside uses things that have been broken or reduced to create a sense of the fragility of nature, e.g. 'snail shells'; 'shreds of razorfish'; 'smudges of weed and flesh' • contrasting use of images that are not 'natural' to illustrate how nature is under threat, e.g. 'gasoline smell'; 'war planes' • Burnside creates a liminal space that is not fully of this world, e.g. 'I think what makes us who we are / is neither kinship nor our given states / but something lost between the world we own / and what we dream about' • Burnside's fear that nature is being destroyed as he traces changes to the environment and the climate, e.g. 'I am dizzy with the fear / of losing everything'; 'shifts of light / and weather / and the quiet, local forms / of history' • Burnside's placing of humans as part of the natural world could be a metaphor for the poet himself, e.g. 'the rose or petrol blue / of jellyfish and sea anemone / combining with a child's / first nakedness'; 'a toddler on a beach / sifting wood and dried weed from the sand' • the fragmented form of the poem on the page, refusing to conform to any fixed stanza structure, rhythm or rhyme scheme suggests the discomfiting and unpredictable situation of humanity and its relationship with the natural 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 data-bbox="416 396 624 427"><i>The Kite Runner</i></p> <p data-bbox="416 477 1129 508">Candidates may include the following in their answers:</p> <ul data-bbox="416 517 1347 1193" style="list-style-type: none"><li data-bbox="416 517 1294 589">• use of the novel's title to signal for readers one specific and isolated individual<li data-bbox="416 598 1305 714">• different ways in which characters come to be lonely, e.g. Amir's abandonment of Hassan; Amir's loss of his mother; Sanaubar's isolation after her elopement in America<li data-bbox="416 723 1235 831">• changing political contexts in Afghanistan affect characters' experiences of isolation and 'loneliness'<li data-bbox="416 840 1334 992">• use of the genre of the bildungsroman with its focus on ideas of transformation, e.g. the ways in which it is through loneliness that characters such as Hassan and Baba come to a greater understanding of themselves<li data-bbox="416 1001 1347 1117">• use of contrast to emphasise the importance of community groups and inclusion both in Afghanistan and in the USA as a reason for the loneliness experienced by some characters<li data-bbox="416 1126 1334 1193">• the significance of religious, ethnic and gender contexts in readers' understanding of characters' isolation and loneliness. <p data-bbox="416 1243 1281 1274">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="416 271 624 300"><i>The Kite Runner</i></p> <p data-bbox="416 349 1129 378">Candidates may include the following in their answers:</p> <ul data-bbox="416 394 1382 1106" style="list-style-type: none"> <li data-bbox="416 394 1382 501">• presentation of Kabul to create a sense of threat, e.g. the change from the safe and prosperous city it once was to the broken and dangerous place it is under the Soviets and the Taliban <li data-bbox="416 510 1382 618">• creation of the threatening ethnic environment and the conflict between Pashtuns and Hazaras in the novel, e.g. the treatment of Hassan and his family <li data-bbox="416 627 1382 779">• creation of environments threatening to female characters in the novel, e.g. the border post where the soldier threatens the woman; the gender inequalities faced by Afghani expatriate women in the USA <li data-bbox="416 788 1382 896">• creation of places where vulnerability is exposed, e.g. the alleyway where Hassan is raped in Kabul; the Kabul to which Amir returns; the Taliban stronghold where Sohrab is imprisoned <li data-bbox="416 904 1382 1012">• the narrative methods and language used by Hosseini and the ways in which these create the sense of threat to individuals, e.g. the likening of Hassan to a sacrificial lamb <li data-bbox="416 1021 1382 1106">• use of flashbacks to create a sense of unease and of history repeating itself. <p data-bbox="416 1155 1278 1184">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="416 266 536 300"><i>Life of Pi</i></p> <p data-bbox="416 349 1129 383">Candidates may include the following in their answers:</p> <ul data-bbox="416 389 1358 994" style="list-style-type: none"><li data-bbox="416 389 1283 465">• the novel's focus on the traumatic contexts and experiences of migration<li data-bbox="416 472 1257 548">• Pi's journey may be taken at a metaphorical level to chart the traumas associated with new and unknown experiences<li data-bbox="416 555 1278 631">• use of conflict and violence between the animals on board the lifeboat as representations of human trauma<li data-bbox="416 638 1302 748">• Pi's idiosyncratic religious beliefs are satisfying to him, but cause trauma for others he encounters who struggle to make sense of his views<li data-bbox="416 754 1342 875">• use of fractured narrative, typical of postmodern fiction, to explore the traumas Pi faces in struggling to meet his physical and existential needs<li data-bbox="416 882 1358 994">• presentation of political and religious conflicts as sources of trauma, e.g. Pi's family leaving Pondicherry. <p data-bbox="416 1043 1278 1077">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="416 271 536 300"><i>Life of Pi</i></p> <p data-bbox="416 349 1129 378">Candidates may include the following in their answers:</p> <ul data-bbox="416 394 1353 981" style="list-style-type: none"><li data-bbox="416 394 1254 461">• use of multiple narratives in the novel challenges the idea of fixed meaning and fate<li data-bbox="416 472 1353 539">• use of the omniscient narrator allows Pi to appear to be in control of his own fate<li data-bbox="416 551 1326 663">• significant questions of human fate and the meaning of existence are typical of postmodern fiction, e.g. Pi's personal fusion of religious belief systems<li data-bbox="416 674 1262 786">• presentation of events over which Pi has no control, e.g. the hyena's tormenting and killing of the zebra; his isolation with Richard Parker<li data-bbox="416 797 1209 864">• the novel as typical of the bildungsroman with a focus on ideas of transformation, development and fate<li data-bbox="416 875 1337 981">• circular narrative structure allows readers to be aware of Pi's fate from the outset. <p data-bbox="416 1032 1281 1061">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p data-bbox="416 271 619 300"><i>The White Tiger</i></p> <p data-bbox="416 349 1129 378">Candidates may include the following in their answers:</p> <ul data-bbox="416 394 1374 1028" style="list-style-type: none"> <li data-bbox="416 394 1374 501">• cruelly humorous names reflective of Adiga's satirical purpose used to capture the nature of some of his characters, e.g. the facial disfigurement of Vitiligo-Lips <li data-bbox="416 512 1374 620">• use of animal-related names, features of animal fables, to capture the characteristics of his characters, e.g. The Wild Boar, The Buffalo, The Raven and The Stork <li data-bbox="416 631 1374 739">• Balram's symbolic animal name – The White Tiger – illustrates his dominance, but also his rarity and the extent to which he is under threat <li data-bbox="416 750 1374 824">• ironic use of names to create satire and comedy, e.g. the main politician in India is named The Great Socialist <li data-bbox="416 835 1374 909">• use of other ironic, humorous and telling symbols in the narrative, e.g. the central metaphor of The Rooster Coop or Balram's 'beak' <li data-bbox="416 920 1374 1028">• use of symbolism to explore the Indian political landscape, e.g. the Indian caste system; the inequalities and contrasts within developing India. <p data-bbox="416 1077 1278 1106">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="418 271 619 300"><i>The White Tiger</i></p> <p data-bbox="418 349 1129 378">Candidates may include the following in their answers:</p> <ul data-bbox="418 394 1342 972" style="list-style-type: none"><li data-bbox="418 394 1342 501">• use of Balram as a dissatisfied observant narrator throughout the novel, e.g. this provides the basis for his letters to Wen Jiabao<li data-bbox="418 508 1342 573">• impact of the epistolary style in engaging readers in Balram’s world view<li data-bbox="418 580 1342 687">• use of The Rooster Coop as a symbol, capturing Balram’s dissatisfaction with Indian society<li data-bbox="418 694 1342 781">• use of irony to present political dissatisfaction, e.g. The Great Socialist and the orchestration of his political campaign<li data-bbox="418 788 1342 875">• presentation of Balram’s dissatisfaction with the opportunities offered by Indian society, e.g. passages of the novel where he presents schooling and medical provision<li data-bbox="418 882 1342 972">• use of language and tone to reflect Balram’s anger and bitterness, e.g. his biting use of names; the caustic irony of tone. <p data-bbox="418 1021 1278 1050">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p data-bbox="416 271 539 300">Brooklyn</p> <p data-bbox="416 349 1129 378">Candidates may include the following in their answers:</p> <ul data-bbox="416 389 1375 1144" style="list-style-type: none"> <li data-bbox="416 389 1294 461">• impact of the supposedly idyllic and positive opening of the novel in Enniscorthy <li data-bbox="416 472 1310 584">• foregrounding of the contrasts of the easy positivity of the Fiorello household and Eilis' own homes both in Enniscorthy and in her New York lodgings <li data-bbox="416 595 1270 707">• use of negative events as a foil to the more positive aspects of the narrative, e.g. Rose's death; Eilis' terrible journey to New York <li data-bbox="416 719 1353 831">• use of set pieces to highlight the nostalgia within the New York Irish community, e.g. the Christmas celebration orchestrated by Father Flood <li data-bbox="416 842 1375 1021">• use of third-person omniscient narrator to create emotional complexity, e.g. Eilis' happy experiences on her return to Ireland and re-encountering Jim are coloured by readers' knowledge of her marriage to Tony <li data-bbox="416 1032 1294 1144">• both positive and negative events in the novel as reflections on contemporary society, e.g. experiences of migration, cultural diversity, the post-war world. <p data-bbox="416 1196 1278 1225">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="416 271 539 300"><i>Brooklyn</i></p> <p data-bbox="416 349 1129 378">Candidates may include the following in their answers:</p> <ul data-bbox="416 394 1337 1025" style="list-style-type: none"> <li data-bbox="416 394 1305 465">• presentation of complex romantic relationships as typical of the coming- of-age novel <li data-bbox="416 472 1337 622">• use of the omniscient third-person narrator allows readers insight into Eilis’ thoughts and attitudes towards romantic relationships, e.g. Eilis’ own dilemma at the end of the novel as she tries to make sense of her feelings for Tony and Jim <li data-bbox="416 629 1337 741">• use of contrast to present various attitudes to romance, e.g. Tony’s open and joyous attitude towards romance in his relationship with Eilis <li data-bbox="416 748 1305 819">• Tóibín’s exploration of love for one’s country, e.g. mixed emotions and nostalgia at the Christmas celebration <li data-bbox="416 826 1321 943">• the religious and specifically Catholic contexts within which sex and relationships in the novel are presented, e.g. the figure of Father Flood <li data-bbox="416 949 1278 1021">• exploration of the complex nature of family love and the ways this differs in the various cultures presented in the novel. <p data-bbox="416 1072 1278 1102">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
11	<p data-bbox="416 271 624 300"><i>Purple Hibiscus</i></p> <p data-bbox="416 349 1129 378">Candidates may include the following in their answers:</p> <ul data-bbox="416 394 1366 1066" style="list-style-type: none"> <li data-bbox="416 394 1366 506">• presentation of a dysfunctional and often brutal home environment and the effects this has on the family's physical and psychological wellbeing <li data-bbox="416 517 1366 584">• impact on characters of the oppressive religious atmosphere of family life under the control of a fiercely Catholic father <li data-bbox="416 595 1366 663">• use of contrasts to present the negatives and positives of family life, e.g. the differing experiences of the children in the novel <li data-bbox="416 674 1366 741">• the limited understanding demonstrated by the adolescent Kambili's first-person account of life in her dysfunctional family <li data-bbox="416 752 1366 909">• the narrative structure highlights how life in public might differ from life at home, e.g. Eugene's principled and brave response to the political situation of Nigeria as compared to his brutal narrow-mindedness at home <li data-bbox="416 920 1366 1066">• presentation of family life as a microcosm of changing Nigerian society, e.g. changing social conditions in Nigeria; religious perspectives on family and family relationships. <p data-bbox="416 1115 1278 1144">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p data-bbox="416 271 624 300"><i>Purple Hibiscus</i></p> <p data-bbox="416 349 1129 378">Candidates may include the following in their answers:</p> <ul data-bbox="416 394 1347 1025" style="list-style-type: none"> <li data-bbox="416 394 1347 501">• presentation of characters having to come to terms with a range of new situations, e.g. personal, societal, political, religious and educational <li data-bbox="416 517 1347 624">• use of Papa to symbolise resistance to change within the family, e.g. Jaja’s and Papa-Nnukwu’s challenge to his religious views; Kambili’s failure to come top of the class; Beatrice’s pregnancy <li data-bbox="416 640 1347 748">• presentation of characters who challenge unfamiliar situations, e.g. Eugene and Ade Coker challenge the emerging political situation and are not afraid of conflict <li data-bbox="416 763 1347 826">• presentation of strong post-colonial Nigerian women who face unfamiliar situations, e.g. Aunty Ifeoma <li data-bbox="416 842 1347 904">• presentation of changes to the familiar educational world, e.g. Aunty Ifeoma’s decision that she can no longer work in Nigeria <li data-bbox="416 920 1347 1025">• use of Kambili’s liminal position to explore unfamiliar ideas at the crossroads between the new colonial faith and traditional Igbo views. <p data-bbox="416 1077 1278 1106">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. 		

