Mark Scheme (Results)

Summer 2022

Pearson Edexcel International Advanced Level

In English Literature (WET03)

Unit 3: 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.

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.

Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	***The Door* by Kapka Kassabova** Candidates may include the following in their answers: - the poem is an extended metaphor that compares an individual's long wait outside an impossible door to the nature of human existence itself, e.g. the passage and pace of time; a protest in the face of futility - the title suggests that the 'door' could be a gateway into another place that the subject of the poem has been denied admittance to - the speaker could be addressing the reader or another, invented persona, e.g. direct address; didactic tone; a sense of exclusion; 'you'; 'One day you'll see'; 'pass the faces' - the tone is initially pessimistic and somewhat weary but becomes more hopeful towards the last stanza as the speaker addresses the unnamed, unidentified person, e.g. 'you've been knocking on a door/ without a house'; 'Hope/ fills the yawn of time' - there is a clear separation indicated between the speaker and the subject, but the central voice of the poem acknowledges that they may be quite similar in situation after all, e.g. 'when you and I shatter' - the structure and language choices of the poet highlight the presence of time; the need for action; unfulfilled potential; sense of frustration, e.g. freeform structure with frequent enjambment; use of caesura; patterning of dynamic and stative verbs and adverbials of time - vivid imagery is used to emphasise the fragility and hope of the natural world and ultimately in humans, e.g. 'shatter ceramically like a dream'; 'blue arches of mornings/ that will break' - the patterning of phonological features helps to build a sense of foreboding, e.g. sibilance; use of assonance. **These are suggestions only. Accept any valid alternative responses.**

Please refer to the specific marking guidance on page 3 when applying this marking grid.			
Level	Mark	AO1 = bullet point 1, 2	AO2 = bullet point 3, 4
	0	No rewardable material.	
Level 1	1–4	**Descriptive** • 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.	
Level 2	5–8	**General understanding/exploration** • 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.	
Level 3	9–12	**Clear relevant application/exploration** • 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.	
Level 4	13–16	**Discriminating controlled application/exploration** • 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.	
Level 5	17–20	**Critical and evaluative** • 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.	

Section B: Prose

Question Number	Indicative Content
2	**Growing Up** Candidates may include the following in their answers: • the ways in which the writers use titles to signal significant ideas, e.g. the physical and psychological maturation of the protagonists and the experiences and challenges that they face • comparison of the ways in which the titles act as symbolic devices that depict key experiences or moments for the characters, e.g. *Great Expectations* symbolises Pip's financial windfall, hopes and dreams; *The Color Purple,* the title references a pivotal point in the novel that changes the way Celie views the world; *What Maisie Knew* highlights Maisie's 'knowing' in the process of her growth and change • comparison of the significance of each title and its link to the themes of education and knowledge, e.g. in *Great Expectations* and *The Color Purple* the development of self-knowledge; in *What Maisie Knew* the difference between what Maisie is told about herself and her developing self-understanding • comparison of the ways in which each title relates to the genre of the bildungsroman and its focus on ideas of transformation, e.g. in *Great Expectations*, Pip's transformation into a gentleman. In *The Color Purple*, Celie transforms from a downtrodden, frightened child to a woman who understands that she is valuable. In *What Maisie Knew*, Maisie's perspective transforms from childlike and undeveloped to one that has a sense of prodigious moral judgement and clarity • the narrative methods and language used by the writers and the ways in which the titles may reflect these, e.g. the title *Great Expectations* is plural and somewhat ironic; the use of the first- person retrospective account as an older, wiser Pip looks back on his youth. *The Color Purple* reflects the importance of colour symbolism in Celie's change and development. The use of past tense in *What Maisie Knew* reflects the limited perspective that only reveals Maisie's interior world • embedded consideration of how current and contemporary readers might respond to the social contexts of the texts and links to the titles of the novels, e.g. Dickens' use of satire and irony to lampoon and criticise the social and hierarchical structures of Victorian society; Walker's exploration of the treatment of black women in Georgia in the early 20th century; James' investigation of the impact on children of changing social institutions such as marriage and divorce. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
3	**Growing Up**

Candidates may include the following in their answers:

- the different ways in which loneliness is presented, e.g. for each protagonist the process of growing up is a lonely experience that has profound effects upon them. The characters may be surrounded by other people or may be alone, but all feel a sense of isolation from those around them and are deeply lonely as a result
- comparison of the different ways in which loneliness can be experienced, e.g. Pip's experiences as an orphan in his cold, older sister's home; Celie's experience as a young black woman is one of isolation and loneliness; Maisie is a 'poor little' girl six years of age at the beginning of the novel, shuttled between households
- comparison of the effects of loneliness, e.g. all three writers present tales within the bildungsroman genre and the loneliness of the protagonists is a key stage in their development, e.g. Pip learns to value relationships in new ways and to put less importance on material possessions and social status; Celie learns to be resilient and resourceful and to make connections with others; Maisie becomes wary of adults and aware of their moral failings
- comparison of the ways in which the writers present the need for connection, e.g. Pip sees a kindred spirit in Estella and believes that Miss Havisham intends them to marry; Celie realises that she is of worth through her developing friendship with Shug Avery; Maisie is desperate for connection and human contact, fostering friendships with Sir Claude and Mrs Wix to fill the void left by the effective 'loss' of her parents
- comparison of the ways different narrative methods present loneliness, e.g. the retrospective, first-person narrative voice in *Great Expectations*; the epistolary format in *The Color Purple*, the letters that Celie sends to Nettie reflect her innermost fears and feelings; the use of the third person, focalised perspective in *What Maisie Knew*
- embedded consideration of how current and contemporary readers might respond to the theme of loneliness in the social contexts of the texts, e.g. Dickens' exploration of the isolating and lonely experience of poverty; James' critical views of divorce; Walker's focus on the isolating and lonely experience of being black and a woman in America.

These are suggestions only. Accept any valid alternative responses. |

Question Number	Indicative Content
4	**Colonisation and After** Candidates may include the following in their answers: • comparison of how the presentation of historical time and place is an important aspect of each novel, e.g. *Heart of Darkness* is set during an indeterminate time in the late 1890s in the Congo Free State; *A Passage to India* published in 1924 and set towards the end of the British Raj in India; *The Lonely Londoners* depicts migration from the West Indies to Great Britain and the changing times of the 1950s • comparison of how the passage of time is conveyed and the differing ways in which it can seem to either slow down or accelerate, e.g. in *Heart of Darkness* time seems to almost stand still and the journey is akin to 'travelling back to the earliest beginnings of the world'; in *The Lonely Londoners*, we are introduced to a city that never seems to stop in comparison to their recollections of the West Indies; in *A Passage to India*, we are given a depiction of a country on the cusp of change • comparison of how time is used as a device either to locate or disorient the reader, e.g. in *Heart of Darkness* the use of language that seems to slow time down; in *The Lonely Londoners* the 'big clock' at Piccadilly Tube Station is depicted as symbolising the wait for something to happen; in *A Passage to India*, the disorientating symbol of the 'echo' that confuses Mrs Moore's sense of herself and of time • comparison of how the passage of time is conveyed through different settings, e.g. in *Heart of Darkness* the reader travels with Marlow in his search for Kurtz; in *The Lonely Londoners* the hopeful arrival of new migrants concludes with their disillusionment; in *A Passage to India* the changing relationship between the British and Indian characters in the setting of the growing independence movement • comparison of the narrative methods used by the writers of each novel to convey the passage of time, e.g. the frame narrative in *Heart of Darkness*; in *The Lonely Londoners* the sense of time varies according to narrative perspective; in *A Passage to India* the initial events will have lasting reverberations • embedded consideration of how current and contemporary readers might respond to the presentation of time in the social contexts of the texts, e.g. *A Passage to India* demonstrates a prescience of the growing tensions between the Indian people and the British colonials; *The Lonely Londoners* presents the hostility the Windrush migrants encountered; *Heart of Darkness* presents Conrad's own travels and his implied criticism of colonialism in Africa. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
5	**Colonisation and After**

Candidates may include the following in their answers:

- all three novels explore doubt in relation to what it means to be human and how life can often be confusing and mysterious
- examples of events and circumstances that characters may face that help to create a sense of doubt, e.g. each writer places their characters in events that they struggle to understand or to control
- comparisons of the ways in which the writers portray situations that create doubt, e.g. in *Heart of Darkness* the ambiguity and moral confusion that Marlow will later reveal; in *A Passage to India* Forster depicts the strange and unsettling nature of the Marabar Caves; in *The Lonely Londoners*, the unfamiliar urban area creates a sense of doubt
- comparisons of the ways in which the writers create doubt surrounding characters, e.g. in *Heart of Darkness* Kurtz is a mysterious figure that haunts the novel; in *A Passage to India* the fundamental lack of understanding between the British colonialists and the Indian population creates doubt; in *The Lonely Londoners* the 'boys' are full of self-doubt in the new environment
- comparison of the narrative methods used by the writers to build a sense of doubt, e.g. in *Heart of Darkness* Conrad's use of titles rather than names creates doubts around characters; in *A Passage to India* the continual references to the alien and mysterious nature of the natural world create doubt; in *The Lonely Londoners* the constant movement between narrative perspectives creates doubt
- embedded consideration of how current and contemporary readers might respond to the presentation of doubt in the social contexts of the texts, e.g. Conrad's depiction through Marlow of his own doubts about colonialism; Forster's reflection of the doubts and tensions that existed in the British Raj; Selvon's use of his own experiences and doubts following migration to the 'mother country'.

These are suggestions only. Accept any valid alternative responses. |

Question Number	Indicative Content
6	**Science and Society**
	Candidates may include the following in their answers:
	- all three novels are structured around the recollections of the central characters, e.g. in *The Handmaid's Tale* Offred's pre-Gilead memories; in *Never Let Me Go* Kathy's recollection of her time at Hailsham; in *Frankenstein* Frankenstein and the Creature's early memories
	- the types of memory presented, e.g. Offred's memories are often sparked by the senses; Kathy's nostalgia for the safety and security she felt at Hailsham; the Creature's narrative of his time with the De Laceys
	- comparison of how memories reveal emotion, e.g. Atwood's portrayal of memory as an act of rebellion against an oppressive regime; Ishiguro shows Kathy's growing awareness through memory of the horror of the clones' purpose; Shelley presents the Creature's early memories as full of betrayal and anger
	- comparison of the impact of memories, e.g. the ironic impact of the historical notes at the end of *The Handmaid's Tale*; Kathy is deeply affected by her past and its link to the futility of her situation in *Never Let Me Go*; in *Frankenstein* the Creature's memories are presented in a way that may elicit sympathy from the reader but disgust and hatred in Victor
	- comparison of the ways in which the writers use narrative methods and techniques to present memories, e.g. in *The Handmaid's Tale*, Atwood's presentation of the act of remembering, including flashback, as impressionistic; in *Never Let Me Go* Kathy is an unreliable narrator; in *Frankenstein*, the frame narrative and multi-voiced structure allows for competing narrators to relay their impressions of the same events
	- embedded consideration of how current and contemporary readers might respond to the reasons why writers present memories, e.g. all three novels are part of the dystopian genre and act as warnings for contemporary readers. Atwood explores 20th century society in America and the tensions between men and women; Ishiguro discusses the implications of cloning technologies in *Never Let Me Go*; in *Frankenstein* Shelley presents fears in the early 19th century of the rupture with the past caused by scientific advancements.
	These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
7	**Science and Society**
	Candidates may include the following in their answers:
	- all three novels present dystopian societies in which the protagonists suffer deeply at the hands of social and political systems - comparison of the types of suffering presented, e.g. physical suffering as in the case of Kathy and her fellow 'donors'; the Handmaids' physical and emotional suffering in state mandated sexual assault at the hands of the Commanders; the Creature's emotional and psychological suffering when he faces ridicule from and abandonment by society - comparison of how suffering is caused by external sources, e.g. in *The Handmaid's Tale* abuse is committed in the name of religion; in *Never Let Me Go* the clones are shut away in secluded schools by a society that sees them as commodities; in *Frankenstein*, Safie is driven from Parisian society on the basis of her sex and religion - how suffering is self-imposed, e.g. Serena Joy was one of the instrumental female figures in the revolution but is now marginalised and disappointed; Tommy tortures himself through his obsession with the past; Walton's obsessive quest for knowledge causes him suffering and isolation - the narrative methods used by the writers to explore the experience of suffering, e.g. in *The Handmaid's Tale* the tone is introspective and deals with Offred's loss and pain; in *Never Let Me Go* the reader experiences Kathy's sense of loss and suffering directly through the first- person narrative voice; in *Frankenstein* the Creature's reading of his own suffering in relation to other works of literature - embedded consideration of how current and contemporary readers might respond to depictions of suffering, e.g. Atwood bases the events of *The Handmaid's Tale* on instances of Biblical and historical violence; Ishiguro discusses the ethical implications of scientific advances; Shelley explores the tensions between 19th century scientific developments, Romanticism and religion.
	These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
8	**Women and Society** Candidates may include the following in their answers: • how and why the writers build narrative suspense within their novels, e.g. in each novel the reader is kept in suspense as there is a movement towards or expectation of a climactic moment where key information will be revealed or events resolved. There is an atmosphere of uncertainty and anxiety created by each writer as a result • the forms of suspense created by writers, e.g. in *Beloved*, the personification of 124 as being 'spiteful'; in *Wuthering Heights* the strange and unsettling encounter that Lockwood has with his landlord, Heathcliff, and Lockwood's night at Wuthering Heights; in *Mrs Dalloway* the feeling of suspense created through the inclusion of Septimus' illness and its culmination in his suicide • the writers' use of narrative voice to build suspense, e.g. in *Beloved* the competing voices of Denver and Beloved; in *Wuthering Heights* Nelly's somewhat unreliable recollection of memories; in *Mrs Dalloway* continual use of flashback to reveal the impact of past events • comparison of how the writers use settings to build suspense, e.g. the growing sense of threat and suspense evoked at the Sweet Home plantation in *Beloved*; in *Wuthering Heights* the bleak and isolated Yorkshire Moors as the backdrop to the eponymous house itself; in *Mrs Dalloway* the bright streets of Westminster are contrasted with the tormented mind of Septimus Smith • comparison of how the writers use narrative methods and language to build suspense, e.g. the importance of spectres and revenants as a recurring image and character device in both *Beloved* and *Wuthering Heights*; in *Mrs Dalloway*, Woolf links Clarissa's premonition at the beginning of the novel to Septimus' suicide at its conclusion • embedded consideration of how current and contemporary readers might respond to the ways in which writers create suspense, e.g. the impact of the years immediately post the First World War in *Mrs Dalloway*; contexts relating to the Gothic and the supernatural in *Wuthering Heights* and *Beloved*; the horrors of slavery and disparity between the Northern and Southern American states in *Beloved*. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
9	**Women and Society**
	Students may include the following in their answers:
	• most of the female characters in all three novels experience intense, romantic relationships with others. Candidates may consider both the kinds of romantic relationship that are socially acceptable for women and the romantic relationships that break societal norms and conventions
	• comparisons of the types of romantic relationship that are presented, e.g. in *Beloved*, Sethe is physically desired by all the male slaves on Sweet Home but desires marriage with Halle; in *Wuthering Heights* the obsessive, all-consuming relationship between Cathy and Heathcliff; in *Mrs Dalloway* Clarissa's marriage to Richard Dalloway is Clarissa's source of identity and security
	• comparisons of how writers present romantic relationships that are socially acceptable, e.g. in *Beloved* Sethe and Halle desire stability and she asks Mrs Garner for permission to marry him; in *Wuthering Heights*, an increased financial and social status is one of the motivating factors in Cathy marrying Edgar; in *Mrs Dalloway*, the caring relationship between Septimus Smith and Lucrezia
	• comparisons of how writers present romantic relationships that break societal norms and conventions, e.g. in *Beloved*, romantic relationships between slaves are an act of rebellion; in *Wuthering Heights*, Brontë presents Cathy as a character who wants the social acceptance and privilege of a marriage to Edgar but is unable to fully embrace the role of 'wife' or to abandon her love for Heathcliff; in *Mrs Dalloway*, Clarissa's earlier romantic attraction towards and love for her friend, Sally Seton
	• comparison of the different narrative methods to present romantic relationships, e.g. in *Beloved*, the reference to past events reveals Sethe's relationship with her husband and her shock at his disappearance; in *Wuthering Heights*, the contrast between the all-consuming and tragic love affair of Cathy and Heathcliff in the past and the developing romance between young Catherine and Hareton in the present; in *Mrs Dalloway*, the use of a stream of consciousness narrative style as Woolf flits between the characters and to reveal Clarissa and Lucrezia's feelings about their relationships
	• embedded consideration of how current and contemporary readers might respond to the way writers portray romantic relationships, e.g. Brontë explores the shame attached to female adultery and desire in the 19th century; the history of slavery as explored in *Beloved* and the precariousness of women's romantic relationships and experiences; Virginia Woolf's own experiences of engaging in romantic relationships socially taboo at the time.
	These are suggestions only. Accept any valid alternative responses.

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 point 3, 4	AO4 = bullet point 5, 6
	0	No rewardable material.			
Level 1	1–6	**Descriptive** • 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. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities.			
Level 2	7–12	**General understanding/exploration** • 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. • Identifies general connections between texts. • Makes general cross-references between texts.			
Level 3	13–18	**Clear relevant application/exploration** • 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. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.			
Level 4	19–24	**Discriminating controlled application/exploration** • 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. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.
Level 5	25–30	**Critical and evaluative** • 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. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.