



Mark Scheme (Results)

January 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.

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="379 465 1372 616">Effects All reasonable and relevant interpretations of 'the importance of objects' should be rewarded. A pertinent choice of second poem might be <i>Material</i> by Ros Barber.</p> <p data-bbox="379 667 1181 698">Candidates may include the following in their answers:</p> <ul data-bbox="379 723 1372 1355" style="list-style-type: none">• the importance of objects in affecting the mother's body, e.g. 'her hand, that was always scarred / From chopping, slicing, from the knives that lay in wait / In bowls of washing-up'• the importance of food objects in shaping her son's memories of her, e.g. 'Chops or chicken portions, English, bland'• use of listing in the poem to suggest the relentless effect of objects on human life, e.g. 'saucepan, frying pan, cup and plate'• the importance of objects of sentimental value, e.g. 'The rings she'd kept'; 'faded snapshots'• use of objects as a 'thermometer' for the relationship between mother and son, e.g. 'Not all the weeks I didn't come, when she sat / Night after night and stared unseeing at / The television, at her inner weather'• the power of the final image of 'little bag of her effects' as all that is left of the dead mother's life• the mother's hand begins and ends the poem and becomes an important object for the son, symbolising their relationship, e.g. 'a blotched and crinkled hand / Whose fingers couldn't clasp mine any more'• the form of the poem with its single long stanza to become in itself an object representing the completeness of the mother's life. <p data-bbox="379 1415 1236 1482">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p>Giuseppe</p> <p>All reasonable and relevant interpretations of 'undesirable behaviour' should be rewarded. A pertinent choice of second poem might be <i>The Lammis Hireling</i> by Ian Duhig.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • the ambiguous ending of the poem that suggests that while undesirable, the events of the poem are also understandable, e.g. 'Starvation forgives men many things' • use of equivocation in language to convey uncertainty about the 'mermaid' and to highlight the moral undesirability of her killing, e.g. 'She, it' • the undesirable and unacceptable complicity of the doctor and the priest in the killing of the 'mermaid' • the brutal death of the 'mermaid' highlights its own undesirability, e.g. 'her throat was cut' • the burial of the head and hands of the 'mermaid' may be seen as an attempt by the men to appease their consciences as they know their behaviour is undesirable • use of lexis to develop the sense that what is occurring is unacceptable, e.g. 'butchered'; 'screamed' • the significance of the final observation that the persona's uncle 'couldn't look me in the eye' that highlights the undesirability of what occurred • the irregular stanza form of the poem reflects the sense of unease and discomfort that underpins the poem. <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	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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Unit 1: Post-2000 Poetry and Prose

Section B: Post-2000 Prose

Question Number	Indicative Content
3	<p data-bbox="416 392 643 427"><i>The Kite Runner</i></p> <p data-bbox="416 472 1166 508">Candidates may include the following in their answers:</p> <ul data-bbox="416 510 1374 981" style="list-style-type: none"><li data-bbox="416 510 1374 586">• use of threatening locations to emphasise cruelty, e.g. the novel's opening presentation of the alleyway; the Taliban stronghold<li data-bbox="416 589 1374 665">• presentation of Afghanistan as a country where cruelty becomes a normal way of life, e.g. political and ethnic contexts for cruelty<li data-bbox="416 667 1374 743">• use of characters who treat others cruelly, e.g. Baba's taunting of Amir; Assef's rape of Hassan<li data-bbox="416 745 1374 822">• distinction between sections of the novel set in the USA and in Afghanistan to explore different types of cruelty<li data-bbox="416 824 1374 900">• Amir's cruel treatment of Hassan that reflects the troubled and often cruel ethnic divide between Pashtuns and Hazaras<li data-bbox="416 902 1374 978">• use of the scenes of cruelty that create horror and suspense, e.g. the stoning of the woman and man at the football match. <p data-bbox="416 1025 1241 1102">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="416 398 643 432"><i>The Kite Runner</i></p> <p data-bbox="416 479 1166 512">Candidates may include the following in their answers:</p> <ul data-bbox="416 517 1372 1070" style="list-style-type: none"><li data-bbox="416 517 1372 633">• creation of strong national identity that can survive in spite of political and religious interference, e.g. the continued sense of national identity in the USA sections of the novel<li data-bbox="416 638 1372 712">• exploration of how characters survive ethnic division, e.g. between Pashtuns and Hazaras<li data-bbox="416 716 1372 790">• use of Amir’s reflective narrative as a vehicle for exploring the idea of survival<li data-bbox="416 795 1372 869">• use of locations to represent survival, e.g. the USA as a contrast to Afghanistan<li data-bbox="416 873 1372 947">• use of memories as a means of things surviving, e.g. Amir’s memories of his mother<li data-bbox="416 952 1372 1070">• use of generational repetition as a symbol of survival across families, e.g. Sohrab as a reflection of Hassan; Amir as a reflection of his mother. <p data-bbox="416 1117 1241 1191">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="416 338 544 376"><i>Life of Pi</i></p> <p data-bbox="416 421 1166 459">Candidates may include the following in their answers:</p> <ul data-bbox="416 459 1375 1010" style="list-style-type: none"><li data-bbox="416 459 1375 533">• use of opposing ideas of religious truth in the novel, e.g. the debate between the Imam, the Pandit and the priest<li data-bbox="416 539 1375 651">• the novel's use of differing ideas of political truth, e.g. the political context of Pondicherry and tensions in India leading to Pi's family's emigration<li data-bbox="416 658 1375 770">• use of tension between the varying narratives and the extent to which these are seen as true accounts of what occurs in the narrative, as typical of the postmodern novel<li data-bbox="416 777 1375 815">• exploration of Pi's being true to himself, e.g. his eating of the fish<li data-bbox="416 822 1375 934">• presentation of Pi as a chameleon-like character very capable of adapting to meet different circumstances, leaving uncertainty about his true nature<li data-bbox="416 940 1375 1010">• use of the novel's focus on ideas of education to raise and challenge ideas of truth. <p data-bbox="416 1055 1241 1128">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="416 338 544 371"><i>Life of Pi</i></p> <p data-bbox="416 421 1166 454">Candidates may include the following in their answers:</p> <ul data-bbox="416 461 1374 1048" style="list-style-type: none"> <li data-bbox="416 461 1374 533">• opening of the novel with its focus on Pi's apparent domestic bliss with his family in Canada <li data-bbox="416 539 1374 656">• the novel's cultural and geographical diversity provides a variety of contexts for views of family, e.g. Pondicherry; Canada; Japanese investigators <li data-bbox="416 663 1374 734">• use of contrast to present alternative ideas of family, e.g. the family of animals on the boat <li data-bbox="416 741 1374 813">• varied narrative perspectives in the novel suggest that relationships within families are not always what they seem <li data-bbox="416 819 1374 936">• the literary context of the <i>bildungsroman</i> establishes the importance of family and home in shaping Pi's personal experiences and development <li data-bbox="416 943 1374 1048">• exploration of the idea of security normally attached to family sits uneasily with the fragmentation and doubt typical of the postmodern novel. <p data-bbox="416 1099 1241 1171">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p data-bbox="416 338 639 371"><i>The White Tiger</i></p> <p data-bbox="416 421 1166 454">Candidates may include the following in their answers:</p> <ul data-bbox="416 461 1369 931" style="list-style-type: none"><li data-bbox="416 461 1369 533">• the bitter tone of Balram’s letters to Wen Jiabao demonstrates his anger at the corruption he perceives in India<li data-bbox="416 539 1369 611">• use of The Rooster Coop to capture the corrupt systems driving Indian society and its development<li data-bbox="416 618 1369 689">• corrupt abuse of wealth, e.g. Pinky Madam’s attempts to avoid prosecution for the car accident<li data-bbox="416 696 1369 768">• prevalence of bribery and corruption, e.g. the Indian electoral system<li data-bbox="416 775 1369 846">• use of images of bodily disfigurement and decay to reflect corruption, e.g. Vitiligo-Lips<li data-bbox="416 853 1369 925">• exploration of the corrupt and immoral demands of the caste system and the new political and economic contexts of India. <p data-bbox="416 976 1241 1048">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="416 338 639 371"><i>The White Tiger</i></p> <p data-bbox="416 421 1169 454">Candidates may include the following in their answers:</p> <ul data-bbox="416 461 1369 1048" style="list-style-type: none"><li data-bbox="416 461 1369 533">• the anger underpinning Balram’s narrative betrays his deeper sense that he has lost his personal perspective and roots<li data-bbox="416 539 1369 651">• use of Ashok and Pinky Madam as a vehicle to address ideas of contrast and loss between old and new versions of life in India, e.g. gender roles; attitudes; social custom<li data-bbox="416 658 1369 730">• use of setting to illustrate loss of personal dignity, e.g. Balram’s substandard accommodation<li data-bbox="416 736 1369 808">• loss of trust in politics within Indian society, e.g. political elections and the manifesto of The Great Socialist<li data-bbox="416 815 1369 927">• development of the theme of loss of certainty as Indian society changes in the modern world, e.g. the transition from caste-based society to capitalism<li data-bbox="416 934 1369 1048">• use of detailed descriptions of violence and brutality to represent the loss of respect and care in the new Indian society Balram presents. <p data-bbox="416 1099 1241 1171">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p data-bbox="416 398 544 432"><i>Brooklyn</i></p> <p data-bbox="416 479 1166 512">Candidates may include the following in their answers:</p> <ul data-bbox="416 517 1353 1032" style="list-style-type: none"><li data-bbox="416 517 1294 595">• use of Ireland and its lack of opportunity as a contrast to the opportunities offered by England and Brooklyn<li data-bbox="416 600 1289 678">• use of changes of setting to present the significant social contrasts between Eilis' life in Ireland and her life in the USA<li data-bbox="416 683 1198 761">• use of contrasting ideas in the novel, e.g. rural/urban; employment/unemployment<li data-bbox="416 766 1337 844">• exploration of contexts of migration and their foregrounding of the contrast between old and new versions of home<li data-bbox="416 848 1305 960">• presentation of the contrasts between different communities within New York, e.g. social and cultural differences between the migrant Irish and Italian communities<li data-bbox="416 965 1257 1032">• use of the omniscient third-person narrator to provide an overview of the contrasts explored in the novel. <p data-bbox="416 1077 1241 1155">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="416 338 544 371"><i>Brooklyn</i></p> <p data-bbox="416 421 1166 454">Candidates may include the following in their answers:</p> <ul data-bbox="416 461 1362 1010" style="list-style-type: none"><li data-bbox="416 461 1362 573">• the distinction between the inhabitants of Enniscorthy; the older generation who stay in the town and the young who leave, highlighting social effects of post-war migration<li data-bbox="416 580 1362 651">• presentation of the girls in Eilis' Brooklyn lodging house and their older landlady signals the generational divide<li data-bbox="416 658 1362 730">• use of older characters to act as guides within their communities, e.g. Father Flood<li data-bbox="416 736 1362 808">• use of culturally different views of elders and family structures, e.g. the contrast between the Fiorellos and Eilis' family<li data-bbox="416 815 1362 927">• exploration of changing societal views represented in differences between older and younger characters, e.g. changing sexual ethics of Eilis and Tony<li data-bbox="416 934 1362 1010">• the importance of religious contexts in shaping expectations about family and the generational tensions this leads to. <p data-bbox="416 1055 1241 1126">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
11	<p data-bbox="416 280 635 315"><i>Purple Hibiscus</i></p> <p data-bbox="416 360 1169 396">Candidates may include the following in their answers:</p> <ul data-bbox="416 400 1375 1032" style="list-style-type: none"><li data-bbox="416 400 1375 517">• use of female characters to explore a range of challenging experiences and emotions in the novel, e.g. anger; intolerance; romance; protest<li data-bbox="416 521 1375 638">• presentation of the subjugation of Beatrice and Kambili by Eugene as a reflection of patriarchal society, e.g. acts of physical violence; verbal violence; silence<li data-bbox="416 642 1375 759">• differences between the ways in which female characters handle the challenges they face, e.g. developing contrasts between Auntie Ifeoma and Amaka and Beatrice and Kambili<li data-bbox="416 763 1375 835">• presentation of the impact of political change on women's lives, e.g. the changing position of female students at the university<li data-bbox="416 840 1375 911">• use of Kambili as a maturing narrative vocaliser to maintain the female perspective on events in the novel<li data-bbox="416 916 1375 1032">• the need for female characters to assert themselves in the face of challenges, e.g. Beatrice's eventual murder of Eugene; Ifeoma's emigration. <p data-bbox="416 1077 1241 1149">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p data-bbox="416 338 635 371"><i>Purple Hibiscus</i></p> <p data-bbox="416 421 1166 454">Candidates may include the following in their answers:</p> <ul data-bbox="416 461 1366 972" style="list-style-type: none"><li data-bbox="416 461 1366 573">• presentation of contexts related to different kinds of tradition in the novel, e.g. political traditions; religious traditions; family traditions; social traditions<li data-bbox="416 580 1366 651">• conflict between new and old religious traditions, e.g. Eugene’s Catholic traditions clash with Papa Nnukwu’s traditions<li data-bbox="416 658 1366 730">• exploration and challenging of traditional gender roles, e.g. Eugene as domineering male; Aunty Ifeoma<li data-bbox="416 736 1366 808">• the importance of changing political contexts and their traditions, e.g. Ade Coker and Eugene; the military government<li data-bbox="416 815 1366 887">• use of symbolic objects to reflect different traditions, e.g. the missal; the painting of Papa Nnukwu<li data-bbox="416 893 1366 965">• use of contrasting character voices to explore different ideas of tradition, e.g. Eugene; Aunty Ifeoma; Papa Nnukwu. <p data-bbox="416 1014 1241 1086">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	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.
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