



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="240 409 419 439"><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 685">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 1525">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="245 327 352 353"><i>Eat Me</i></p> <p data-bbox="245 394 1353 501">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 data-bbox="245 533 1038 560">Candidates may include the following in their answers:</p> <ul data-bbox="245 600 1449 1308" 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 data-bbox="245 1375 1203 1402">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	<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.
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Section B: Post-2000 Prose

Question Number	Indicative Content
3	<p data-bbox="336 423 560 454"><i>The Kite Runner</i></p> <p data-bbox="336 495 1086 526">Candidates may include the following in their answers:</p> <ul data-bbox="336 573 1449 1048" style="list-style-type: none"><li data-bbox="336 573 1449 647">• 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<li data-bbox="336 651 1449 725">• 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<li data-bbox="336 730 1449 804">• Afghan expatriate community, reflecting cultural contexts of patriarchal inequity, has a damaging effect on the Taheris’ daughter<li data-bbox="336 808 1449 882">• use of descriptions of violence to show how Afghan society is destructively torn by ethnic division between Pashtuns and Hazaras, e.g. executions<li data-bbox="336 887 1449 960">• use of Assef as the central figure of destructiveness in the narrative structure, e.g. the rape scene; his treatment of Sohrab<li data-bbox="336 965 1449 1039">• 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 data-bbox="336 1093 1254 1124">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="336 271 560 300"><i>The Kite Runner</i></p> <p data-bbox="336 342 1086 371">Candidates may include the following in their answers:</p> <ul data-bbox="336 423 1426 972" style="list-style-type: none"><li data-bbox="336 423 1426 495">• use of the location and the contents of Baba’s home to show his high social status in Kabul<li data-bbox="336 501 1426 573">• presentation of characters’ gender as a key factor in defining social status, e.g. the inequitable treatment of the Taheris’ daughter<li data-bbox="336 580 1426 696">• 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<li data-bbox="336 703 1426 819">• 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<li data-bbox="336 826 1426 898">• Amir’s use of language to emphasise his status in the household to assert dominance over Hassan, e.g. ‘Hassan never denied me anything’<li data-bbox="336 904 1426 972">• the Taliban’s exertion of social power based on the religious and ethnic divide between Pashtuns and Hazaras. <p data-bbox="336 1021 1254 1050">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="331 271 459 304"><i>Life of Pi</i></p> <p data-bbox="331 342 1086 376">Candidates may include the following in their answers:</p> <ul data-bbox="331 421 1437 1055" style="list-style-type: none"><li data-bbox="331 421 1437 533">• 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<li data-bbox="331 539 1437 618">• Pi's reference to possible alternative versions of his story shapes readers' sense that all may not be as it appears in this novel<li data-bbox="331 624 1437 736">• 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<li data-bbox="331 743 1437 822">• the symbolic use of animals, a typical feature of fable, foregrounds the difference between appearance and reality<li data-bbox="331 828 1437 918">• 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<li data-bbox="331 925 1437 1055">• 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 data-bbox="331 1099 1257 1133">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="336 271 459 304"><i>Life of Pi</i></p> <p data-bbox="336 342 1086 376">Candidates may include the following in their answers:</p> <ul data-bbox="336 423 1449 898" style="list-style-type: none"><li data-bbox="336 423 1422 495">• use of Canada, Pi’s adopted home, as a setting of domestic bliss to reassure readers of the coming positive outcome of the novel<li data-bbox="336 501 1414 573">• 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<li data-bbox="336 580 1449 651">• use of the claustrophobic setting of the lifeboat to emphasise the perils faced by Pi<li data-bbox="336 658 1350 730">• use of a variety of settings to provide varied perspectives on the plural possibilities of Pi’s tale, e.g. India, Canada, Mexico<li data-bbox="336 736 1366 808">• use of the setting of the boat with its contextual Noachian overtones, to represent ideas of salvation and new life<li data-bbox="336 815 1433 887">• use of settings to represent the extent to which Pi finds himself both literally and metaphorically ‘at sea’. <p data-bbox="336 943 1254 976">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p data-bbox="336 271 555 304"><i>The White Tiger</i></p> <p data-bbox="336 349 1086 383">Candidates may include the following in their answers:</p> <ul data-bbox="336 427 1449 943" style="list-style-type: none"><li data-bbox="336 427 1449 506">• Balram’s overwhelming desire that India should shake off the influence of the past and forge a new path<li data-bbox="336 506 1449 629">• 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<li data-bbox="336 629 1449 707">• use of Balram’s memories of his own past in Laxmangarh to shape his experiences and his views in the present<li data-bbox="336 707 1449 786">• 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<li data-bbox="336 786 1449 864">• characterisation of Kusum, Balram’s grandmother, with her old-fashioned ways, as a powerful influence on the life of the present in the novel<li data-bbox="336 864 1449 943">• presentation of the clash between India’s potential future and the limiting effects of old-style political corruption, e.g. the Great Socialist. <p data-bbox="336 987 1254 1021">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="300 271 518 304"><i>The White Tiger</i></p> <p data-bbox="300 349 1050 383">Candidates may include the following in their answers:</p> <ul data-bbox="300 427 1428 943" style="list-style-type: none"><li data-bbox="300 427 1428 506">• Balram’s perception of the economic corruption of modern-day India as a betrayal of its potential future, e.g. hospital and school funding<li data-bbox="300 506 1428 584">• symbolic use of The Rooster Coop to represent the corrupt social systems that continue to betray Indian society<li data-bbox="300 584 1428 663">• use of Pinky Madam’s attempts to avoid prosecution for the car accident to illustrate the betrayal of the poor by the wealthy<li data-bbox="300 663 1428 741">• description of corrupt political systems to suggest the social and political betrayal of the people of India, e.g. the election<li data-bbox="300 741 1428 819">• use of first-person narrative to expose Balram’s personal immorality and to represent his betrayal of himself, e.g. his use of prostitutes<li data-bbox="300 819 1428 943">• 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 data-bbox="300 987 1217 1021">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p data-bbox="331 271 464 304"><i>Brooklyn</i></p> <p data-bbox="331 349 1086 383">Candidates may include the following in their answers:</p> <ul data-bbox="331 427 1437 943" style="list-style-type: none"><li data-bbox="331 427 1299 506">• use of Enniscorthy to present Ireland and its lack of opportunity as increasingly isolated from England and Brooklyn<li data-bbox="331 506 1437 584">• description of Eilis' passage on the boat to New York as an exploration of the isolating experience of leaving home<li data-bbox="331 584 1430 663">• presentation of the alienating effects of settling into a new country, e.g. Eilis' lodgings<li data-bbox="331 663 1430 741">• 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<li data-bbox="331 741 1374 819">• use of settings to explore loneliness, e.g. Mrs Kehoe's lodging house, the department store<li data-bbox="331 819 1374 943">• exploration of different communities' ways of dealing with isolation, e.g. social and cultural differences between the migrant Irish and Italian communities. <p data-bbox="331 987 1254 1021">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="336 271 459 304">Brooklyn</p> <p data-bbox="336 349 1086 383">Candidates may include the following in their answers:</p> <ul data-bbox="336 432 1445 981" style="list-style-type: none"><li data-bbox="336 432 1422 501">• use of Enniscorthy, with its small-town horizons, to provide the backdrop to Eilis' childhood experience<li data-bbox="336 510 1445 582">• 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<li data-bbox="336 591 1445 663">• use of the Atlantic crossing to represent the 'journey' of maturation typical of a bildungsroman<li data-bbox="336 669 1422 786">• 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<li data-bbox="336 792 1422 909">• 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<li data-bbox="336 916 1437 981">• use of the omniscient third-person narrator to provide an overview of varied experiences of growing up in the novel. <p data-bbox="336 1028 1254 1061">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
11	<p data-bbox="331 271 552 304"><i>Purple Hibiscus</i></p> <p data-bbox="331 349 1086 383">Candidates may include the following in their answers:</p> <ul data-bbox="331 432 1445 981" style="list-style-type: none"><li data-bbox="331 432 1398 506">• threats posed to Eugene and Ade Coker in their work at the newspaper to present the hostile nature of Nigerian politics<li data-bbox="331 510 1445 584">• presentation of a patriarchal society increasingly hostile towards women, e.g. the situation of female students at the university<li data-bbox="331 589 1342 703">• 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<li data-bbox="331 707 1390 781">• presentation of Eugene’s intolerance of others’ ideas, e.g. Papa Nnukwu’s adherence to tribal religious practices<li data-bbox="331 786 1410 900">• 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<li data-bbox="331 904 1433 978">• use of Kambili as an increasingly aware focaliser of the narrative to highlight growing hostility in her home, her family and her society. <p data-bbox="331 1028 1254 1061">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p data-bbox="336 271 552 304"><i>Purple Hibiscus</i></p> <p data-bbox="336 349 1086 383">Candidates may include the following in their answers:</p> <ul data-bbox="336 427 1449 943" style="list-style-type: none"><li data-bbox="336 427 1417 506">• descriptions of Nigeria as a politically and socially turbulent nation where rebellion and revolution are never far below the surface, e.g. military coups<li data-bbox="336 506 1342 584">• presentation of the female students' rebellion against the increasingly restrictive and discriminatory conditions they face<li data-bbox="336 584 1422 663">• 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<li data-bbox="336 663 1449 786">• 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<li data-bbox="336 786 1401 864">• 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<li data-bbox="336 864 1390 943">• use of first-person narrative to present Kambili's perspective, her growing awareness and desire for change. <p data-bbox="336 987 1254 1021">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	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 discrimination 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. 		