Mark Scheme – Results

Summer 2023

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.

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 3: Poetry and Prose
Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	***The Journey* by Mary Oliver** Candidates may include the following in their answers: • the poem could be about new beginnings, transformation and self-realisation as the speaker acknowledges the emotional turmoil and suffering that the subject of the poem has experienced, but the poem could also illustrate the necessity for and importance of self-reliance • the title is ambiguous and could either refer metaphorically to the journey of discovery that the speaker undergoes or the need for individuals to follow their own path in life • the use of direct address to refer to the subject of the poem – who could be the poet themselves or an imagined audience – and the sense of separation, exclusion and alienation created through the repetition of pronouns, e.g. 'you' and 'they' • the contrast between the guilt evoked in the demanding, plural voices depicted at the beginning of the poem and the singular, increasingly confident voice created at the end • the repetition of assonance and consistent use of enjambement to create an insistent, commanding tone • the way in which the language and structural choices of the poet build and highlight the process of self-discovery and freedom and the barriers to achieving it, e.g. metaphor and personification; the sense of encouragement created through the repetition of direct address • poet's use of pathetic fallacy to create a sense of threat and danger, e.g. 'the wind pried' and 'wild night' • the use of conjunction to indicate a sense of breakthrough, e.g. 'But little by little' • use of dynamic and stative verbs to indicate the weight and anxiety of the subject's old life as compared to the freedom found in their new life, e.g. 'tremble' and 'tug'; 'strode deeper and deeper'. **These are suggestions only. Accept any valid alternative responses.**

Please refer to the specific marking guidance on page 4 when applying this marking grid.			
Level	Mark	AO1 = bullet points 1, 2	AO2 = bullet points 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: • many of the characters within the novels experience feelings of jealousy as derived either from insecurities in themselves or highlighted in their relationships with others • comparison of the ways in which jealousy is the result of lack of self-worth or insecurity, e.g. in *Great Expectations,* Pip's worries are reinforced by Estella and Miss Havisham's comments on his lack of wealth, manners and social status; in *The Color Purple*, Celie's jealousy of Sofia and her suggestion that Harpo beats her is tied to her lack of self-esteem and envy of Sofia's personality; in *What Maisie Knew*, Ida's jealousy of Sir Claude and Maisie's love for him implies doubts about Ida's abilities as a mother • comparison of the ways in which jealousy is linked to the genre of the bildungsroman and the themes of growing self-awareness and improvement, e.g. Pip's first glimpse of Satis House and his determination to become a gentleman; the reappearance of Shug awakens Celie's interest in her own development; Maisie's sense of 'knowing' is implied in her realisation that she is envious of the bond between Sir Claude and Miss Overmore • comparison of the ways in which jealousy is self-destructive or harmful, e.g. Dolge Orlick's jealousy of Pip drives him towards violence; Corrine is eaten away by her belief that Nettie and Samuel are the biological parents of Adam and Olivia; the custody arrangements between Ida and Beale present Maisie more as an object to be jealously possessed than as a child to love and cherish • comparison of the language and narrative methods used to present jealousy, e.g. the dialogue between Pip, Estella and Miss Havisham; the violent language and actions of Mrs Joe; the use of the epistolary form to frame Celie's and Nettie's confessions to each other; Maisie's initial assimilation of the language of her parents • embedded consideration of how current and contemporary readers might respond to the presentation of jealousy as linked to the social contexts of the texts, e.g. Dickens' and Walker's focus on the influence of poverty and money on families and individuals; the influence of naturalism on James' work. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
3	**Growing Up** Candidates may include the following in their answers: • in all three novels, children come into contact with adults who have a shaping influence on the course of their lives • ways in which writers present the types of influential relationship, e.g. relationships of mentor and mentee presented in *Great Expectations* and *The Color Purple;* in *What Maisie Knew* Maisie is thrust into a network of stepparents and governesses • ways in which less important characters influence those who might appear more important characters, e.g. Wemmick's 'aged parent'; Nettie's influence; Maisie's influence on the adults around her • comparison of the ways in which each novel makes use of the bildungsroman form, e.g. Estella is moulded by Miss Havisham for revenge; Celie is brutalised at the hands of her 'father' and expects suffering at the hands of others; the ultimately redemptive influence of Mrs Wix on Maisie • comparison of the ways in which different narrative methods present the influence of characters on one another, e.g. the adult, retrospective narrative voice of Pip as he reflects on his experiences as a child; the epistolary framework of *The Color Purple* and Celie's letters addressed to God; James' use of Maisie as a narrative focaliser in *What Maisie Knew* • ways in which a variety of contextual factors encourage readers to see certain characters as influential, e.g. the development of children was a central feature in Dickens' work; Walker's exploration of poverty segregation in the American South and its impact on Black families; James' preoccupation with divorce laws and Victorian morality concerning marriage and family. **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: • ways in which titles locate the narratives in times and places • comparison of the ways in which the titles act as symbolic devices to reflect key ideas, e.g. *Heart of Darkness* symbolises Marlow's journey into the interior of the Congo Free State and human impulses; *The Lonely Londoners* depicts the isolating experience of diaspora and migration for the Windrush generation; in *A Passage to India,* the title highlights the literal and metaphorical journeys undertaken by the characters and the movement towards independence in India • comparison of the ways in which each title links to themes of isolation and alienation, e.g. Marlow believes that Kurtz's self-isolation led to his madness; the necessity for connection presented in *The Lonely Londoners* and *A Passage to India* • comparison of the ways in which each title suggests the impact of colonisation, e.g. the rapacious greed of the European colonial project in *Heart of Darkness*; the racism experienced by the migrants in *The Lonely Londoners*; the mistrust between the British and Indian characters in *A Passage to India* • use of specific language cues within each title that encourage particular readings of the novels, e.g. metaphors of darkness, passage and loneliness • ways in which the titles may reflect the writers' intent, e.g. Conrad's intention to criticise imperialism and the novel's reception as a controversial text; Selvon's own experience of migration to the 'mother country'; Forster's own experiences of prejudice and his interest in the oppression of others. **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: • how the writers portray characters who struggle to fit into society, e.g. colonisation is presented as a rootless, isolating experience with the need for connection paramount • comparison of the ways in which characters attempt to fit in, e.g. Marlow sees a kindred spirit in Kurtz and his questioning of Western values; the importance of cultural assimilation for characters in *The Lonely Londoners*; Adela Quested's attempts to connect with India that end in disaster and disgrace • comparison of the ways in which settings and environments influence the search for belonging, e.g. Kurtz is irrevocably changed by the jungle; Waterloo Station is a symbol of arrival and departure, exerting an emotional pull on the migrants as an informal gathering place; the importance of the Chandrapore Club for the Anglo-Indians • comparison of the ways in which community is presented as an antidote to loneliness, e.g. Marlow struggles to reintegrate into Western society; the Sunday gatherings in Moses' room for 'old talk'; the symbolic friendship between Mrs Moore and Aziz • the different narrative methods and language used to present the challenges of fitting in, e.g. Conrad's use of silence in *Heart of Darkness* and depiction of Kurtz as a cipher on which other characters project their own desires; Selvon's episodic plot structure to depict the interactions and relationships of his characters; Forster's omniscient narrative voice and use of natural imagery to emphasise connection • ways in which writers explore contextual issues that cause characters' difficulties in fitting in, e.g. Marlow's and Kurtz's troubled responses to Belgian colonial rule; the many instances of prejudice towards immigrants presented in *The Lonely Londoners*; conflicting cultural contexts of the Anglo-Indians and the Indians. **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 make use of first-person narrative voices who conceal, misrepresent or misremember aspects of their experiences, e.g. Kathy and her memories in *Never Let Me Go*; Offred's account of life under a theocratic regime in *The Handmaid's Tale*; in *Frankenstein*, the contrast between the three narrative voices • how writers use narrative techniques to make voices sound convincing, e.g. first-person voice in *Never Let Me Go*; the Historical Notes in *The Handmaid's Tale*; Shelley's use of letters and framing devices • ways in which narrators present other characters and events, e.g. Kathy H acknowledges that Tommy and Ruth remember conversations differently; Offred recounts several versions of her first sexual encounter with Nick; Frankenstein's presentation of the Creature contrasts with the Creature's account of himself • comparison of the ways in which writers make use of narrators to build tension, e.g. Kathy H's fragmented recollections gradually reveal the true purpose of the clones; the ambiguous ending of *The Handmaid's Tale*; the climactic meeting between the Creature and Frankenstein is relayed through Walton's journal • use of narrative techniques and devices to disorient the reader, e.g. both *Never Let Me Go* and *The Handmaid's Tale* use flashback, non-linear chronology and direct address; the framed narrative of Frankenstein and the contrast in tone between Walton's letters and the bleakness of Frankenstein's tale • how writers use a variety of narrators to explore contemporary issues, e.g. the ethical questions raised around cloning technologies and personhood in *Never Let Me Go;* environmental concerns in *The Handmaid's Tale*; tensions between the role of science and religion in ideas about creation in *Frankenstein.* **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: • the ways in which the role and depiction of nature is a significant aspect of each novel, e.g. as a symbol of conflict; an entity to control; place of solace • comparison of the ways in which nature or the natural order have been affected by humankind, e.g. the use of cloning technologies in organ donation in *Never Let Me* Go; infertility as the result of an unspecified environmental disaster in *The Handmaid's Tale*; Frankenstein's use of electricity to create new life • comparison of the ways in which natural settings either symbolise renewal or are used to foreshadow and represent horror, e.g. the image of the beached boat in *Never Let Me Go*; the irradiated wasteland of the colonies in *The Handmaid's Tale*; the mountain range as a place of escape for Frankenstein and the Arctic as symbolic backdrop to his struggle with the Creature • comparisons of the ways in which depictions of the natural world are linked to the themes of knowledge and personhood, e.g. the euphemistic language used to present organ donation in *Never Let Me Go*; Serena Joy's attempts to impose order on her garden reflecting the tightly controlled lives of women in Gilead; Walton's expedition to the Arctic in *Frankenstein* • the ways in which imagery, language and narrative methods are used to present the natural world, e.g. the foreboding description of the woods surrounding Hailsham; the symbolic importance of flowers in *The Handmaid's Tale*; the use of pathetic fallacy to reflect the psychological states of the characters in *Frankenstein* • presentation of the natural world in the social context of the texts, e.g. Ishiguro's and Atwood's use of liminal environments to explore the social and ethical limits of science; motifs and description drawn from the Sublime in *Frankenstein*. **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: • characters in each of the three novels are affected by their past in ways that may be welcomed or feared, e.g. Paul D's sexual encounter with Beloved brings unwelcome thoughts and memories; Nelly and Lockwood are frightened by the idea of Catherine haunting Wuthering Heights whereas Heathcliff welcomes this continuing connection; Clarissa Dalloway finds her memories of her friendship with Sally Seton confusing and bittersweet • comparison of the ways in which writers explore the psychological impact of the past, e.g. in *Beloved* Sethe's haunted guilt over the infanticide of her daughter is made manifest in the returned figure of Beloved; in *Wuthering Heights*, Heathcliff is tormented over the loss of Catherine; in *Mrs Dalloway,* Septimus Smith suffers from shellshock, his lasting terror echoed in everyday sensory experiences • comparison of the ways in which Gothic and Modernist genres deal with the idea of the past and its influence, e.g. the use of liminality and the supernatural in *Beloved* and *Wuthering Heights* to signal the blurring of past and present; Woolf's exploration of psychology and shell shock in *Mrs Dalloway* • the imagery and language used by the writers to explore the impact of the past, e.g. in *Beloved* the use of sensory language*;* the use of pathetic fallacy, doubles and vivid imagery in *Wuthering Heights*; Woolf's use of poetic language in *Mrs Dalloway* • comparison of narrative methods used to explore the impact of the past, e.g. narrative structure in *Beloved* builds towards the revelation of what Sethe did to her child; multiple narratives of *Wuthering Heights*; interior monologue in *Mrs Dalloway* • the ways in which a variety of contextual factors affect writers' and readers' views of the past, e.g. Morrison's use of the history of slavery and the Reconstruction era of the 1870s in *Beloved*; the influence of Romanticism on the setting and themes of *Wuthering Heights*; the influence of post-war British society on Woolf's writing. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
9	**Women and Society** Candidates may include the following in their answers: • comparison of the forms of love presented in each novel, e.g. the primal bonds between mother and child in *Beloved;* the presentation of an all-consuming, romantic love in *Wuthering Heights*; the portrayal of transgressive or lost love in *Mrs Dalloway* • comparison of the contrasts in love portrayed, e.g. in *Beloved,* the trauma of Sethe's loss of three of her children as contrasted with the ameliorative quality of her relationship with Paul D; the comparison drawn between the destructive love of Heathcliff and Catherine and the romance of Hareton and Cathy; Clarissa Dalloway's respectable and comfortable marriage to Richard against the memory of her kiss with Sally Seton • comparison of the ways in which the portrayal of love is linked to the Gothic and Modernist genres and their presentation of heightened emotions • comparison of the narrative methods used to portray love, e.g. Morrison's narrative interweaving of past and present; the use of multiple narrators in *Wuthering Heights*; the tightly constrained time frame and setting of *Mrs Dalloway* heightens the feelings and experiences of the characters • comparison of the varieties of language used to portray love, e.g. the nuanced, poetic lexis used by Morrison; the use of natural imagery and pathetic fallacy to portray the emotional states of characters in *Wuthering Heights*; language of reminiscence used to portray Clarissa's memories of Sally Seton • the ways in which a variety of contextual factors affect writers' and readers' views of love, e.g. Morrison explores love as placed within the context of the antebellum period in the American South and the desperation of fugitive slaves; Brontë's use of the Sublime and features of Romanticism; the influence of Woolf's own relationships. **These are suggestions only. Accept any valid alternative responses.**

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	AO4 = bullet points 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.