Mark Scheme – Results

June 2024

Pearson Edexcel International Advanced Level
in English Literature (WET03)
Unit 3: Poetry and Prose

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

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

Question Number	Indicative Content
1	***Monologue for an Onion* by Suji Kwock Kim** Candidates may include the following in their answers: • the poem is about the questioning of the self and of identity ('peeling away my body, layer by layer', 'grasp the heart/Of things') but could also be about the damage and violence done in the process of this pursuit • the poem is structured as a monologue with a singular, dramatic voice and use of direct address to draw parallels between the cutting of the onion and the reader or subject's search for meaning • the speaker begins with an apology ('I don't mean to make you cry') but quickly moves to admonish and chastise the reader ('this has not kept you', 'I mean nothing') • consistent personification of the onion ('my heart') and its role as a source of pain and discomfort for the reader ('my stinging shreds') • frequent use of caesura and repetition of interrogatives to evoke the rhythms of cutting and chopping • the way in which the language and structural choices build the accusatory and often cruel tone of the speaker, e.g. 'Idiot'; 'poor fool' • use of semantic field drawn from pursuit that hints at the speaker's possible disdain for the reader, e.g. dynamic verbs 'seek' and 'hunt' and metaphor in 'your soul cut moment to moment' • lexical choices that evoke violence, e.g. sibilance, repetition and contrast • the stanza length is tightly controlled but with frequent use of enjambment to disrupt the rhythm and echo the growing sense of foreboding and malevolence. These are suggestions only. Accept any valid alternative responses.

		Please refer to the specific marking guidance 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:
	- each novel reflects journeys of self-discovery and transformation
	- ways in which journeys of self-discovery are linked to the bildungsroman and the theme of self-knowledge, e.g. in *Great Expectations*, Dickens' criticism of Victorian social attitudes via Estella's regret at her marriage to Drummle; in *The Color Purple,* an epistolary framework reveals growing self-awareness in both Nettie and Celie; Maisie's increasingly shrewd observations reflect her growth and self-discovery
	- comparison of the moral decisions faced by characters on their journeys of self-discovery, e.g. Walker's feminist portrayal of Celie and Sofia's decisions to leave their husbands; Maisie must decide which adult will have care of her; Estella's deliberate and cynical cruelty
	- comparison of the difficulties that characters face as they learn about themselves, e.g. Pip's shame over his treatment of Joe; Albert's change in behaviour after Celie leaves; at times Maisie is treated more like a friend than a child by Mrs Wix
	- comparison of the narrative methods and imagery used to present journeys of self-discovery, e.g. Walker's use of the motif of 'purple' indicates growing experience and wisdom; contrasts between light and dark in *Great Expectations*; James' characteristic and detailed use of physical description
	- how contextual factors are linked to the presentation of journeys of self-discovery or might reflect authorial perspective, e.g. Dickens' and James' concern with the moral and social development of children; Walker's interest in the treatment of girls and women.
	These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
3	**Growing Up** Candidates may include the following in their answers: - each novel reflects the formative influence of relationships as linked to the bildungsroman - comparison of how writers present the importance of positive relationships, e.g. James' prescient presentation of the need for positive influences on children; Dickens explores social connections and guidance in Victorian England; Walker explores the necessity of close female relationships - comparison of types of positive relationships, e.g. familial, friendship or mentor in each novel - comparison of how writers use narrative voice and methods to portray relationships with a positive influence, e.g. motif of letters to highlight the bond between Maisie and Mrs. Wix; Pip as a first person focaliser in *Great Expectations;* the importance of God for Celie as reflected through the epistolary structure in *The Color Purple* - comparison of language and imagery used to portray the influence of relationships, e.g. the symbolism of Lisette and Maisie's treatment of it reveals James' belief in the importance of positive relationships on children; characteristic use of contrast and juxtaposition by Dickens to highlight positive and negative relationships for Pip; colour imagery to indicate positive connections and growing self-confidence in *The Color Purple* - ways in which writers use contextual factors that portray the importance and impact of positive relationships in growing up, e.g. both James and Dickens were interested in how children survived adversity; Walker's presentation of family and community. 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 writers use power imbalances to criticise colonisation, e.g. Forster and Conrad present European attempts to dominate other cultures through bureaucratic or violent means; Selvon depicts the powerlessness of West Indian migrants in Britain • comparison of the different types and uses of power, e.g. legal and administrative power in *A Passage to India*; exploitation, violence and trade in *Heart of Darkness;* the psychological power of racism in *The Lonely Londoners* • comparison of characters and social groups who abuse power or are disempowered, e.g. Belgian ivory traders in the Congo; British domination of Indian communities; the lack of economic and social power the boys have in London • comparison of ways in which writers present language and symbolism as having power within the historical settings of the novels, e.g. propaganda and newspaper headlines that manipulate public opinion against West Indian migration; the whited sepulchre symbolic of European power; Adela Quested's testimony carries more weight than Dr. Aziz's • comparison of narrative methods and imagery used to present the use of power, e.g. noun choice that indicates individual status and collective power of the Company in *Heart of Darkness*; the power of memory and homesickness evoked through sensory imagery in *The Lonely Londoners*; Forster's tripartite structure used to depict the separation between the communities • ways in which writers explore the impact of contextual factors associated with the use of power, e.g. all three writers saw at first hand the lack of power held by either migrant workers or colonised peoples. 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: • ways in which writers use the presentation of human connection to highlight the dehumanising experiences of colonisation and migration • comparison of how characters desire connection, e.g. Dr. Aziz and Cyril Fielding's like-minded friendship in *A Passage to India*; Marlow's obsession with locating Kurtz in *Heart of Darkness*; importance of social gatherings for West Indian migrants in *The Lonely Londoners* • comparison of contrasts between and within communities that highlight the importance of human connection, e.g. Mr Turton's party highlights British expatriate inability to connect with Indian communities; the range of places of origin for the West Indian migrants as contrasted with British assumptions; use of contrast and juxtaposition to depict the Congolese and European communities • how writers use narrative voice to explore the need for human connection, e.g. Forster's characteristic use of omniscient third person narrator spans the divides between the British and Indian communities; Selvon's use of West Indian vernacular bonds his characters together; the interactions between characters on the deck of the *Nellie* to establish the frame narrative • comparison of language and symbolism used to present connection, e.g. the symbolic and literal separation of Dr. Aziz and Cyril Fielding's horses; Hyde Park symbolises a brief equality and freedom for Moses' friends; the metaphor of the river and difficulties Marlow faces in journeying up it • ways in which writers use contextual factors to explore their own understanding of connection, e.g. Forster's characteristic thematic concern with personal relationships ('only connect'); Selvon's experience of loneliness in the Mother Country; Conrad's travels in the Belgian Congo. 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: • comparison of how writers make use of setting as devices in dystopian or Gothic novels, e.g. locations drawn from Romanticism and the Enlightenment in *Frankenstein;* contrasts between public and domestic spheres in *Never Let Me Go* and *The Handmaid's Tale* • the narrative methods used to present settings, e.g. non-linear and multi-focal narratives in *Frankenstein*; Ishiguro's characteristic use of unreliable narrative voice shapes our understanding of setting; the framing device of historical notes to undermine readers' sense of Gilead • comparison of imagery used to present social change within historical settings, e.g. euphemism to present futuristic organ donation; lightning symbolic of Enlightenment scientific discovery; 'eye' imagery to indicate totalitarian practices of surveillance • comparison of how settings depict violence or tension, e.g. the wall and Commander's home in *The Handmaid's Tale*; the Alps and Ingolstadt in *Frankenstein;* the recovery centre and cottages in *Never Let Me Go* • comparison of how settings link to themes of science and isolation, e.g. contrast between use of public buildings pre and during the Republic of Gilead; Kathy's teenage experiences at Hailsham compared to her lonely adult life; the Sublime depiction of the Arctic • ways in which writers make use of setting to reflect societal change and unease, e.g. the tension between science and religion in *Frankenstein*; clashes between feminism and conservatism in 1980s USA in *The Handmaid's Tale*; advances in cloning and biotechnology and debate surrounding personhood in *Never Let Me Go.* 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: • comparison of the ways in which dystopian texts explore the social and individual impact of violence, e.g. imagery drawn from Romanticism in *Frankenstein* to reflect societal rupture; violence from the state as depicted in *The Handmaid's Tale* and *Never Let Me Go* • comparison of types of violence presented, e.g. physical, sexual, emotional or psychological • comparison of the ways in which violence is enacted against individuals or used to control them, e.g. public executions and violence in *The Handmaid's Tale* and *Frankenstein*; in *Never Let Me Go* the clones lack bodily autonomy • the narrative methods used to present violence, e.g. use of memory in *Never Let Me Go* to reflect trauma; Atwood draws on historical events to portray a theocratic patriarchy; Shelley's inclusion of the Creature's narrative voice to explore the violent consequences of his abandonment • comparison of imagery and symbolism used to present violence, e.g. imagery of sexual violence and its Biblical justification in *The Handmaid's Tale;* pathetic fallacy and Gothic use of duality in *Frankenstein;* Ishiguro's use of euphemism to heighten the discovery of the violence enacted against the clones • ways in which writers use presentations of violence to reflect contextual factors and contemporary social and political fears, e.g. Ishiguro and Atwood both explore the tension between the state and individual; Shelley uses depictions of violence to reflect contemporary debates surrounding faith and reason. 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: • comparison of the ways in which each novel presents characters bound by social convention or rules, e.g. Woolf presents the social behaviour of the interwar period in England; in *Beloved* the characters are trapped within slavery; Brontë presents the tension between marrying for love or social status • comparison of social conventions linked to gender, e.g. Richard Dalloway is constrained within post-1918 ideas of masculinity; motherhood in *Beloved* and *Wuthering Heights* • comparison of conventions linked to social class, e.g. Woolf's criticism of social and political structures culminates in Clarissa's party; depictions of poverty in *Beloved*; treatment of Heathcliff • how writers use imagery and symbolism to present the transgression or upholding of social convention, e.g. the presentation of infanticide in *Beloved* and the Gothic imagery of haunting to depict its effects; the symbol of the Prime Minister in *Mrs Dalloway*; natural imagery and pathetic fallacy to indicate rebellion in *Wuthering Heights* • the narrative methods used to present social convention, e.g. contrast in voice between Nelly Dean and Lockwood; stream of consciousness narrative in *Mrs Dalloway*; flashbacks in *Beloved* • the contextual factors that influence the presentation of social convention in the novels, e.g. Morrison based her novel on the true story of the 1856 escape of Margaret Garner; Woolf utilises her own growing dissatisfaction with social and sexual norms; Brontë's understanding of the social conventions placed upon women. 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 ways in which Modernist and Gothic texts explore the inner emotional states and unhappiness of characters, e.g. Woolf reflects cultural interest in psychoanalysis through her stream of consciousness narrative; the Gothic use of revenants in *Wuthering Heights* and *Beloved* • comparison of reasons why characters are unhappy, e.g. unhappiness as linked to romantic choices and contemporary social pressures in both *Wuthering Heights* and *Mrs Dalloway*; the traumatic impact of slavery in *Beloved* • comparison of the consequences of unhappiness, e.g. family breakdown and social exclusion in *Beloved* and *Wuthering Heights*; Miss Kilman's jealousy and bitterness in *Mrs Dalloway* • comparison of imagery and symbolism used to present unhappiness, e.g. Gothic use of pathetic fallacy to reflect emotional tumult in *Wuthering Heights*; motif linked to motherhood in *Beloved*; the use of nostalgia in *Mrs Dalloway* to reflect both painful and happier memories • how writers use narrative methods to present unhappiness, e.g. non-linear structures and flashbacks build up to moments of trauma and revelation in *Beloved* and *Wuthering Heights*; Woolf's use of multi-focalisers and stream of consciousness to reflect a growing awareness of individual psychology post-1918 • the contextual factors that influence the presentation of unhappiness in the novels, e.g. both Brontë and Woolf explore the social constraints and expectations that prevent individuals from living as they wish; Morrison discusses the impact of slavery. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance 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.