Mark Scheme – Results

January 2025

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.
- 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	***Origin Story by Eve L. Ewing*** Candidates may include the following in their answers: • the poem is a meditation on the relationship of the speaker's mother and father but could also be about the way in which some relationships are not built to last • the title evokes beginnings, with the choice of lexis in 'Origin Story' suggestive of superheroes in popular culture or mythology • the poem begins with a declarative to establish the anecdote the speaker recalls, e.g. 'This is true:' • frequent use of caesura and enjambement to develop the narrative • semantic field and imagery drawn from literature to indicate a sense of the speaker's parents writing their love story, e.g. 'ending'; 'reread' • repeated use of sibilance that echoes the gentle, thoughtful tone • use of analogy and metaphor to explore the parents' relationship, e.g. 'love is like a comic book'; 'and if my parents' love was a comic book' • the sense of care created in the second stanza contrasted with the sense of carelessness in the third stanza, e.g. 'the best we can do is protect it'; 'curled into a back pocket' • the sense of understanding and acceptance that the speaker has towards their parents, e.g. 'a love like that doesn't last' • listing of verbs and modifiers that portray the carelessness in the parents' relationship, e.g. 'memorized, mishandled, worn thin, staples rusted' • repetition of first-person possessive pronoun 'my' to create a voice that is singular, intimate and reflective. **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: - ways in which writers use symbols and how they reflect the theme of growing up - how symbols link to the conventions of the bildungsroman, e.g. each protagonist symbolising journeys from innocence to experience; motifs to signal formative moments of transformation - settings and contrasts in location that are symbolic, e.g. in *Great Expectations,* juxtaposition between the Gothic setting of Satis House, marshes and London reflect Dickens' exploration of social class; in *What Maisie Knew*, James presents Boulogne and French society as a place of imagined freedom for Sir Claude, Maisie and Mrs Beale; in *The Color Purple,* the rural homesteads and communities of Georgia symbolise the isolation of Black Americans - comparison of how symbols and motifs reflect the growing awareness of characters, e.g. repeated motifs of light and darkness in *Great Expectations*; juxtaposition of colour imagery in *The Color Purple;* the doll, Lisette, in *What Maisie Knew* - comparison of the different ways narrative methods are used to present symbols, e.g. the retrospective understanding of the adult Pip in *Great Expectations*; James' use of Maisie to personify 'innocence'; the epistolary framework of *The Color Purple* centred on the symbol of 'God' as a listening device for Celie - how the symbolism used within the novels reflects contextual factors, e.g. Dickens and James both use symbolism connected to childhood to explore the way in which children are cruelly treated by adults; Walker uses the motif of quilts and sewing to explore the importance of female relationships for Black American 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: • comparison of types of negative emotion presented, e.g. bitterness, anger, envy and obsession • ways in which writers present negative emotions, e.g. high emotion as linked to the conventions of the bildungsroman; Dickens and James explore the Victorian obsession with repressed emotion; Walker presents ways in which Black American women are oppressed by patriarchal society • comparison of the ways in which negative emotions have a destructive effect on characters, e.g. Havisham's heartbreak turns to anger; Maisie demands that Sir Claude gives up Miss Overmore; Black American women such as Sofia must repress strong emotion in order not to disrupt social relationships • comparison of how writers present consequences of negative emotions as a spur to moral improvement or self-awareness, e.g. Magwitch uses his heartbreak and anger to create a fortune that he intends to leave to Pip; Ida Farange wants to be a good mother to Maisie, but her insecurities make this difficult; Albert realises the effect that he has had on Celie • how negative emotions are presented through narrative voice, e.g. Dickens' use of retrospective narrative allows for a reflective and adult tone in Pip; James' critical and detached omniscient voice to convey the effect on Maisie of her parents' jealous games; first-person, intimate narration by Walker • comparison of imagery and speech used to indicate negative emotions, e.g. lexical contrast in dialogue between Pip and Estella; metaphor of the shuttlecock and questioning of Maisie; the development of Celie's syntax and voice as she grows and moves past her earlier, tumultuous feelings • ways in which writers present negative emotions through contextual factors, e.g. both Dickens and James explored contemporary inequalities in structures of class and wealth and the ways in which they impact on individuals' sense of self-worth; Walker's presentation of Celie and Harpo's jealousy as indicative of the frustrations of Black American men and women. **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 differences in characters' backgrounds to highlight racism and exploitation, e.g. violent repression of the Congolese by European ivory traders in *Heart of Darkness*; West Indian migrants' poor reception from the 'Mother Country' in *The Lonely Londoners*; growing Indian Independence movement in *A Passage to India*
	• use of character pairings to explore differences in background and perspective, e.g. Marlow and Kurtz; Moses and Tanty Bessy; Fielding and Dr Aziz
	• comparison of how different backgrounds are reflected in interactions, e.g. Kurtz's domination of and assimilation into Congolese communities; the objectification of migrant men and women in Hyde Park; the conversations between Fielding and Dr Aziz
	• how language and imagery are used to depict differences in background, e.g. juxtaposition, contrast in setting and pathetic fallacy used in *Heart of Darkness* and *A Passage to India;* Selvon's convention breaking contrast of Creole with Standard English in *The Lonely Londoners*
	• narrative methods and voice used to present differences in background, e.g. Conrad's use of setting in Britain to bookend the novel highlights his criticism of European behaviour; Selvon's shifting omniscient narrative tracks migrant experiences; the tripartite structure used by Forster
	• ways in which differences in background are reflected in contextual factors, e.g. Conrad's travels in the Congo; Selvon's experience as a West Indian migrant in Great Britain; Forster's characteristic exhortation to 'only connect'.
	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 the theme of loneliness highlights the dehumanising and isolating impact of colonisation on both its perpetrators and colonised peoples • comparison of the experience of loneliness as linked to racism, e.g. in *Heart of Darkness,* the employees of the Company are alienated and lose their morality through their brutal oppression of the Congolese; the lonely and isolating experience of racism faced by the Windrush migrants in *The Lonely Londoners;* the segregation of Indian communities in *A Passage to India* • comparison of the consequences of loneliness, e.g. Marlow is haunted by his experiences in the Belgian Congo; the camaraderie and community the 'boys' find with each other as a result of missing the West Indies; the destruction of Dr Aziz and Fielding's friendship • how titles of the novels symbolise the experience of loneliness e.g. metaphor of *Heart of Darkness* suggestive of Conrad's belief that isolation corrupts individuals; the juxtaposition and use of plural noun in *The Lonely Londoners* reflects how the migrants are not welcomed; *A Passage to India* evoking metaphors of journey and isolation • comparison of the narrative methods used to present loneliness, e.g. use of frame narrative, circularity and silence by Conrad; Selvon's detached, omniscient narrative; Forster's tripartite structure • ways in which writers explore contextual issues that cause loneliness, e.g. both Conrad and Selvon use their own experiences of migration or colonisation; Forster's preoccupation with 'connection'. **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: • ways in which writers present death as a plot device central to the dystopian or Gothic novel, e.g. as a violent event, a form of punishment enacted by the state or as a method central to the discussion of contemporary fears over the place of science • ways in which death is presented either as shocking or accepted, e.g. violent execution as a method of state oppression in Gilead; the futile attempts of Tommy and Kathy to defer donation; the murder of William and execution of Justine in *Frankenstein* • comparison of how writers use location in the presentation of death, e.g. the wall as a symbol of theocratic control and punishment in *The Handmaid's Tale*; the sterility of the recovery centres and hospitals in *Never Let Me Go;* juxtaposition between the violence of death and the Sublime landscapes in *Frankenstein* • comparison of language and imagery used to describe death, e.g. Atwood's incorporation of Biblical language and neologism to present justification for capital punishment; the deliberate avoidance of the word 'death' in *Never Let Me Go*; pathetic fallacy and Gothic motifs to signal death and violence in *Frankenstein* • ways in which narrative methods and voice are used to present death, e.g. first-person accounts filter shock, acceptance and violence to the reader • how contextual factors are linked to the presentation of death or might reflect contemporary attitudes and fears, e.g. Atwood draws upon contemporary and historical methods of torture to present the violence of authoritarian societies; Ishiguro uses the clones to discuss issues of humanity; Shelley presents the tension between science and religion. **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: • ways in which the novels explore contemporary uses of science, e.g. fertility in *The Handmaid's Tale;* cloning technologies in *Never Let Me Go;* Galvanism in *Frankenstein* • comparison of how the impact of science is linked to the generic conventions of the dystopian form, e.g. the irradiated colonies in *The Handmaid's Tale;* indeterminate time periods in *Never Let Me Go;* the Enlightenment figure of the scientist in *Frankenstein* • how science is depicted as having a negative impact on society, e.g. declining birth rates used as partial justification for the oppression of women; the futile attempts of Madame to highlight the humanity of the clones; the Creature is feared and rejected by society • comparison of how narrative methods are used to present the impact of science on society, e.g. shift between past and present in *The Handmaid's Tale;* the retrospective, detached tone of Kathy in *Never Let Me Go;* the juxtaposition of Frankenstein and the Creature's first-person perspectives • comparison of how the morality and conventions of scientific practices or experimentation are depicted through symbolism, imagery and motif, e.g. representations of conception and birth in *The Handmaid's Tale;* euphemistic language in *Never Let Me Go* to describe medical procedures; light and fire in *Frankenstein* • ways in which writers explore the impact of science upon society through contextual factors, e.g. Atwood explores fertility as a way of controlling women; Ishiguro and Shelley both frame contemporary debates surrounding the role of science in creation. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
8	**Women in Society** Candidates may include the following in their answers: • how friendships between characters are devices used by writers to explore contemporary social conventions or structures • ways in which friendships can blur the lines of social boundaries or taboos, e.g. Amy Denver aids Sethe; Cathy's friendship with Heathcliff contrasted with the more socially acceptable relationship she has with the Lintons; Woolf explores sexual identity through Sally Seton and Clarissa Dalloway's closeness • comparison of how friendships can be beneficial or detrimental, e.g. Denver and the Garners; Cathy and Isabella; Hugh and Clarissa • comparison of how language and imagery of nature are used to depict friendship, e.g. images of nature and trees in *Beloved* used to show how characters can seek comfort; images of nature, trees and rocks in *Wuthering Heights;* flowers in *Mrs Dalloway* • comparison of narrative and stylistic methods used to present friendship, e.g. 're-memory' as a Gothic device in *Beloved* to show connections in the past; use of duality in the setting of *Wuthering Heights* to show the links between the two families; preoccupation with psychology in the stream-of-consciousness narrative style in *Mrs Dalloway* • ways in which contextual factors are shown through presentations of friendships, e.g. both Morrison and Brontë write about how friendship is an important source of power for women in societies in which they often lacked autonomy; Woolf draws on her own female relationships. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
9	**Women in Society** Candidates may include the following in their answers: • ways in which the interplay of power is presented in each novel, e.g. emotional and psychological; contemporary investigations of the power of social status and money in *Wuthering Heights* and *Mrs Dalloway;* power of oppression and fear of enslavement in *Beloved* • comparison of the ways power is used, e.g. power of the past at Sweet Home to prevent Sethe and Paul D from moving on in the present; Heathcliff's psychological and physical power; power of social class and hierarchy over Clarissa Dalloway • ways in which power is lost or gained, e.g. power of escape and freedom from slavery symbolised in Denver's name; Hindley's loss of money and property to Heathcliff; Doris Kilman gains power over Elizabeth • language and imagery used to depict power, e.g. repetition of the colour red in *Beloved* to show the power of emotions; imagery drawn from the Gothic and Sublime in *Wuthering Heights* in revenants and pathetic fallacy; motifs of Big Ben and the Prime Minister in *Mrs Dalloway* to highlight the power of social hierarchy in the interwar period • narrative methods used to present the use of power, e.g. Lockwood's frame narrative and first-person voice of Nelly as an observer on the abuse of power; the use of third person focalisers in *Beloved* and *Mrs Dalloway* to show effects of power • ways in which contextual factors highlight the writers' commentary on the use of power, e.g. Morrison explores the legacy of powerlessness for Black Americans in the Reconstruction Era; Brontë and Woolf both explore the ways in which women lacked power. **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.