



Examiners' Report Principal Examiner Feedback

June 2025

Pearson Edexcel International GCSE in
English Literature (4WET1)
Unit 1: Poetry and Modern Prose

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Centres are thanked for choosing Pearson Edexcel as their International GCSE English Literature provider. We very much hope that both our candidates and centres are delighted with their results.

Introduction

The Summer 2025 series was very successful and the 4WET1 01 unit performed well. Performance was comparable with the linear paper and onscreen versions.

This was the second Summer series for the modular option and centres are congratulated on preparing their candidates so well for all three areas of the unit.

The International GCSE English Literature (4WET1 01) unit comprises of three parts:

Section A: Unseen poetry (20 marks)

Section B: Anthology poetry (30 marks) and Section C:

Modern Prose (40 marks)

Unit 1 is externally assessed and the total available marks is 90. Unit 1 carries 60% of the total weighting for the International GCSE.

This is a 'closed book' examination; however, candidates are provided with a clean copy of the anthology poems for the examination.

This report comments on the two different questions (Question 2 or Question 3) attempted by candidates for this paper. Please also refer to the detailed reports for 4ET1 01 and 4ET1 01R that are available on our website. These reports contain exemplar responses for **all questions** and provide further advice for centres.

Anthology Questions

EITHER

Question 2

Compare the ways the writers present being a man in *If–* and *Piano*.

OR

Question 3

Compare the ways the writers present reactions to an event in *Blessing* and **one other** poem from the anthology.

For both Anthology questions, candidates responded well and a full range of marks were awarded. For Question 3, a wide range of poems were chosen to compare with *Blessing* including: *Half-past Two*, *Piano*, *Hide and Seek*, *War Photographer* and others.

On the whole, candidates included a wide range of ideas; however, some did not provide enough coverage of both poems and further close analysis of language, structure and form would have been of benefit (AO2). Ideally, candidates should select specific words and phrases and explain how these convey ideas, what techniques are used and their effect on the reader. Often, candidates could have developed ideas further by explaining *how* these specific words, phrases or techniques have an effect on the reader.

When responding to *If–* and *Piano*, candidates often compared how *If–* gives advice on how to live life or to become a man, whereas *Piano* considers how memories of childhood can affect a man emotionally. Most included comments about the use of repetition in *If–* and the use of sibilance and onomatopoeia in *Piano*. The majority of candidates attempted to make some comment in relation to form/structure and some interesting interpretations were offered.

In responses to *Blessing*, the vast majority of candidates successfully explored how the burst pipe brings excitement to the community. Candidates considered the use of the simile, 'The skin cracks like a pod', the precious metal imagery, use of onomatopoeia and religious imagery. Those who compared with *War Photographer* often commented on the contrast between the excitement in *Blessing* and the suffering in *War Photographer*. This comparison produced some very good responses.

Some other points specific to 4WET1 01 responses:

Q1 Unseen Poetry

Several very good responses were seen; however, a number of candidates did not support ideas with evidence. All points should be supported with evidence from the poem and, where possible, comment on the language used. The acronym PETER is most useful, as this covers the assessment objectives: Point, Evidence, Technique (if remembered), Effect on Reader.

Some responses were too brief and ideas required further development.

Many candidates gained marks in Level 3; however, with more coverage or development, these could have secured marks in higher levels.

Candidates that did well in the Unseen Poetry section:

- thought about the deeper meaning of the poem
- explored language, form and structure skillfully
- analysed language, form and structure together, rather than in separate paragraphs.

Candidates that did less well in the Unseen Poetry section:

- used long quotations
- did not closely consider language, form and structure sufficiently
- did not provide sufficient detail to show understanding of the poem.

Prose

For 4WET1 01, the most popular texts were *Of Mice and Men* and *To Kill a Mockingbird*.

When marking prose responses, the following points were noted (which are similar points to previous series):

- some did not include any explicit references to context
- some inaccurate references were made, which were possibly based on a film or stage version rather than the text
- responses were often too brief and further coverage would have been beneficial
- some included rather generalised comments for context, rather than focusing on specific examples linked to the question. Candidates should focus on the events or episodes in the text and support these with contextual facts or comments
- maintain focus on the question and refer to it in the essay
- some candidates tried to analyse language, which is not assessed (especially as this is a closed book examination)
- by providing some smaller details from the text, higher marks can be achieved.

Candidates that did well in the Prose section:

- used short, embedded quotations or paraphrased examples
- had a good knowledge of the context and how it impacted the text
- weaved the context into the essay, rather than bulking it on at the end
- answered the question clearly.

Candidates that did less well in the Prose section:

- had less knowledge of the text
- used long quotations or less precise examples
- provided narrative responses, without picking out key elements linked to the question
- did not provide enough examples or coverage
- bulked on too much context at the beginning or at the end of paragraphs.

Summary

Based on candidate performance on this unit, centres are offered the following advice:

- candidates should be reminded to write their responses in the correct area of the answer booklet. Space is provided for each part. It does not matter which order questions are attempted, but the responses should be in the correct answer space
- candidates should not need to use extra paper; ample space is provided in the answer booklet, even for the largest handwriting
- candidates should be aware of which Assessment Objectives are being assessed. Context is only assessed in Section C, Prose. Language, form and structure (AO2) is not assessed in Section C
- for Sections A (Unseen Poetry) and B (Anthology Poetry), candidates must explore the language, form and structure of the poems (AO2)
- for Section B, Anthology Poetry, the poems must be compared and the effect on the reader considered
- for Section C, Prose, candidates should draw on their knowledge of the text that they have studied and give examples from different areas. Candidates should prove to the examiner that they know the text they have studied
- for Section C, Prose, **examples** can be particular references to other parts of the text such as events, episodes, characters, actions, and so on, that are relevant to the question. Candidates can paraphrase quotations (exact quotations are not mandatory), particularly as this is a closed book examination. The Assessment Objective assesses the candidate's knowledge of the texts and context, but **not** language, form and structure.

If any candidates have issues with handwriting, consider entering them for the onscreen version of the paper.

Remember, we are introducing two new texts to Paper/Unit 1, with first examination in Summer 2026:

Klara and the Sun by Kazuo Ishiguro and

Western Lane by Chetna Maroo

Again, thank you for choosing Pearson as your provider. Please do refer to the full report for all questions and exemplars.

