GradeMax



Pearson
Edexcel

Mark Scheme (Results)

June 2025

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	***Material*** All reasonable and relevant interpretations of 'the role of being a parent' should be rewarded. A pertinent choice of second poem might be *Effects* by Alan Jenkins. Candidates may include the following in their answers: ● reference to different techniques for parenting, e.g. baking; watching TV; going to dance lessons ● the speaker's comparison of herself to her mother, e.g. 'She bought her own; I never did' ● use of poetic devices to emphasise how children feel about their parents, e.g. 'a mum's embarrassment of lace'; 'complain / of the scratchy and disposable'; 'spittled and scrubbed against my face' ● the effect of the speaker's memories of her own parent, e.g. 'Nostalgia only makes me old' ● the ways in which parents provide guidance for their children, e.g. '*this is your material / to do with, daughter, what you will*' ● poem's extended metaphor of hankies and tissues to explore the role of being a parent ● the hopes parents have for their children, e.g. 'The innocence I want my brood / to cling on to like ten bob notes' ● the largely regular 8-line stanzas reflecting the idea of repetition in parenting. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***Ode on a Grayson Perry Urn*** All reasonable and relevant interpretations of 'attitudes towards youth' should be rewarded. A pertinent choice of second poem might be *An Easy Passage* by Julia Copus. Candidates may include the following in their answers: ● the opening lines establish a dismissive attitude to the young people, e.g. 'tales of kids in cars / on crap estates' ● use of pejorative vocabulary to create a negative attitude towards the young people, e.g. 'Burberry clad louts'; 'rat-boys and corn-rowed cheerleaders' ● balancing use of language that celebrates youthfulness, e.g. 'Each girl is buff, each geezer toned and strong' ● the idea that youth is a time of excitement and celebration of life, e.g. 'the joyful throb of UK garage'; 'pumped on youth and ecstasy'; 'lives so free and bountiful' ● the poet's use of disapproving tone, e.g. 'inducing fright / as would a *Daily Express* exposé'; 'crude games of chlamydia roulette' ● the fearful attitude of older people to youthful behaviour, e.g. 'creating bedlam on the Queen's highway'; 'pensioners and parents telephone / the cops to plead for quiet, sue for peace' ● the ironic use of the urn, which is itself young by comparison to museum pieces as it is imagined 'millennia hence', and which preserves and protects youth, e.g. 'no harm / befall these children' ● the poet's use of strict iambic pentameter, almost regular rhyme scheme, and regular 10-line stanzas, seems to belie the chaotic nature of youth and suggests much more control. 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	AO4 = bullet points 3, 4
	0	No rewardable material.		
Level 1	1–5	**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. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities.		
Level 2	6–10	**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. • Identifies general connections between texts. • Makes general cross-references between texts.		
Level 3	11–15	**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. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.		
Level 4	16–20	**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. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.		
Level 5	21–25	**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. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.		

Section B: Post-2000 Prose

Question Number	Indicative Content
3	***The Kite Runner*** Candidates may include the following in their answers: ● use of symbolism to present fear, e.g. Amir's fearful memory of the alleyway represents the fears he and Hassan have to face and overcome ● the context of religious fear in Afghanistan as represented in the rule of the Taliban ● the novel's exploration of different kinds of fear, e.g. fear of physical danger; fear of mental torment; fear of exposure ● Hosseini's contrasting use of characters who are less affected by fear, e.g. Assef; Baba ● use of the ethnic conflict between the Pashtuns and Hazaras to explore the ways in which fear is embedded in society ● use of characters who display courage in the face of fear, e.g. Sohrab; Hassan; and (in the end) Amir. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	***The Kite Runner*** Candidates may include the following in their answers: ● the presentation of Baba as a strong and virile man, e.g. comparison to a bear; his sometimes domineering personality ● Baba's inconsistent and varied treatment of Amir, e.g. his love and care, but also his rejection of Amir's love of reading ● Baba's willingness to challenge social norms, e.g. his acceptance of Hassan and his family defies social norms that dictate Pashtuns and Hazaras do not mix ● use of the scene where Baba challenges the Russian border guard to emphasise the bravery and strength of character ● use of Amir's first-person narrative to foreground Baba's hypocrisy, e.g. the exposure of his affair with Sanaubar ● use of the structural divide in the novel to demonstrate the ways in which Baba changes when he has to leave Afghanistan for the USA, e.g. his increasing frailty; his job. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
5	***Life of Pi*** Candidates may include the following in their answers: ● the novel traces Pi's journey from Pondicherry to his eventual home in Canada ● use of the journey to symbolise the spiritual journey Pi undertakes, e.g. his development of a highly personal perspective on religious belief; use of religious contexts ● use of Pi's journey to explore how Pi comes to terms with the hard and sometimes compromising choices he has to make, e.g. the killing and eating of the fish ● Martel's use of adventure-narrative form draws on literary contexts within which journeys are significant ● the social and political contexts that make necessary the migratory journey of Pi's family ● the often-conflicting nature of Pi's development is reflected in the conflicting narrative 'journeys' offered in his meeting with Okamoto and Chiba. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
6	***Life of Pi*** Candidates may include the following in their answers: ● the novel adopts a range of ways of telling story, thus offering a range of perspectives, e.g. adventure story; animal fable; travelogue ● the use of the reporter's framing narrative shapes readers' sense of security as the tale progresses ● the novel's use of contextualising religious narratives as a means of shaping potential meanings, e.g. Christianity; Islam; Judaism; Hinduism ● the way the end of the novel, typical of postmodernist narratives, seeks to undermine how Pi's story is to be told and understood ● the geographical and cultural changes in the narrative reflect its constantly shifting perspectives, e.g. its move from Pondicherry via the oceans and Mexico to Canada ● the use of Pi as narrative focaliser to pull together the disparate narrative possibilities the novel offers. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
7	***The White Tiger*** Candidates may include the following in their answers: ● Balram's use of resentful and degrading language about women sets the tone for the novel's presentation of relationships between men and women ● the payment of dowries to symbolise the often-transactional basis for relationships between men and women in the novel; men paying for sex with sex workers ● use of a narrative structure that allows us to see Balram's resentful yet grudgingly admiring relationship with Kusum ● the novel explores the context of contemporary India and the extent to which change in the relationship between the sexes is possible ● the contextual factors affecting relationships between men and women, e.g. religious belief systems; societal structures; legacies of the caste system ● use of Pinky Madam and Ashok's relationship, after their life in the USA, as a contrast to conventional models of marriage in India. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
8	***The White Tiger*** Candidates may include the following in their answers: ● the image of The Rooster Coop, a social system that inevitably traps people within their social positions, e.g. legacies of caste system ● the symbolic nature of Balram as The White Tiger, suggests he believes that he, unlike others, is not bound by his situation ● presentation of a political system and political processes that are designed to reinforce the status quo ● use of contrasting settings to show how, after their return to India, Pinky Madam and Ashok find that their lives are subject to social limitations they have outgrown ● postcolonial contexts that demonstrate how India's emergence as a new global force has replaced one form of entrapment with another, e.g. by capitalism ● presentation of characters who cannot escape their socially defined roles, e.g. the sex workers; the drivers. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
9	***Brooklyn*** Candidates may include the following in their answers: ● use of comparison of Eilis's feelings about Enniscorthy following her experiences ● presentation of how characters are shaped by the experience of living in different communities, e.g. Irish and Italian ● use of older characters to demonstrate how experience can lead to wisdom, e.g. Father Flood ● ways in which the act of migration and related contexts shape characters' experiences, e.g. Eilis loses some of her naivety on the boat crossing ● typical of the bildungsroman, the ways in which experience shapes characters' development, e.g. Eilis' sexual experience with Tony leads to changes in her perception of herself ● structural and symbolic significance of journeys to reflect characters' accruing experience. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	***Brooklyn*** Candidates may include the following in their answers: ● the difficulties that attend on the movement or the loss of family members, e.g. for Mrs Lacey: Eilis' and her brothers' emigration; Rose's death ● use of Father Flood as a character who provides social cohesion to help overcome difficulties in New York, e.g. the Christmas party ● the way that difficult circumstances might undermine the contextual idea of The American Dream ● use of the boarding-house as a setting to capture the difficulties Eilis faces settling into New York ● use of the omniscient third-person narrator to present the difficulties posed by the experience of migration and related contexts, e.g. feelings of homesickness; culture shock ● the role of difficult circumstances as significant opportunities to learn and develop, as typical of a bildungsroman. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
11	***Purple Hibiscus*** Candidates may include the following in their answers: ● use of Kambili as narrative focaliser to explore the isolating effects of secrecy, e.g. the secrecy of the Achike household in the face of Eugene's brutality ● presentation of secrecy as undermining authority, e.g. Aunty Ifeoma's secret rejection of Eugene's rules challenges patriarchal power ● narrative use of contrast, e.g. the use of open protest against the political regime to challenge ideas of secrecy ● the possibilities of a relationship between Kambili and Father Amadi remain an unfulfilled secret ● presentation of Beatrice as a character who needs to act in secrecy, e.g. hiding her poisoning of Eugene ● use of secrecy to shape the ending of the novel, e.g. Jaja's protecting Beatrice. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
12	***Purple Hibiscus*** Candidates may include the following in their answers: ● symbolic use of Eugene and Ade Coker's newspaper to present the possibility of social change ● the different ways in which religion and religious contexts encourage or inhibit change, e.g. Father Amadi's role as a missionary and his work in Nigeria are predicated on the idea that his work can transform people ● use of Kambili's narrative and the bildungsroman form to explore ideas of change ● political contexts lead to undesirable and restrictive social transformations in the novel, e.g. restrictions on the press; restrictions placed on female students ● contrasting use of the Achike household and Aunty Ifeoma's home to suggest the ways in which Kambili and Jaja might change ● use of the purple hibiscus as a symbol for the possibilities of change in the novel. These are suggestions only. Accept any valid alternative responses.

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	0	No rewardable material.		
Level 1	1 – 5	**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.		
Level 2	6 – 10	**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.		
Level 3	11 – 15	**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.		
Level 4	16 – 20	**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.		
Level 5	21 – 25	**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.		

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