

Mark Scheme (Results)

June 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	***Translations*** **by Adrienne Rich** Candidates may include the following in their answers: • the poem is about the shared experiences of women and the language they use to speak and to write about their lives. It could also be about how personal experiences can be political ones • plural noun in title evokes attempts to understand others and the possibility that, as a result, change is possible • the tone is conversational yet demanding, beginning with direct address and an imperative, e.g. 'You show me' • there is a sense of shared experiences between women across time and place in the italicisation of nouns, e.g. '*enemy, oven, sorrow*' • the way in which the flippant and blunt language of the speaker in the first lines contrasts with the more metaphorical statements in the last section, e.g. 'some woman/my age'; 'this way of grief/is shared' • semantic fields drawn from domesticity in the repetition of dynamic verbs, e.g. 'stirring'; 'ironing'; 'typing' • use of simile to portray both the conflicting sinister and gentle qualities of love, e.g. 'baked it like bread'; 'worn it like lead' • lack of punctuation, frequent use of enjambment and fragmentation echo the spontaneous quality of the voice of the speaker • use of 'sister' as a metaphor to draw the connection between women. **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: • comparison of the forms of love presented in each novel, e.g. familial, romantic or platonic and how this reflects the theme of growing up • comparison of the ways in which love is presented as destructive or negative, e.g. in *Great Expectations*, Estella is taught to be heartless; Miss Overmore's affair with Sir Claude makes her manipulative and calculating; in *The Color Purple,* Mr.'s obsessive love for Shug Avery • comparison of the ways in which the experience of love is integral to the journey of the bildungsroman, e.g. Dickens presents social and personal ambition through Pip's love for Estella; James' exploration of the changing nature of families in Mrs Wix and Maisie; Celie's relationship with Shug Avery develops her self-confidence and awareness • how language and imagery are used to present love, e.g. Dickens' characteristic use of hyperbole and irony; Walker's use of colour symbolism to signal emotional development; James' use of the metaphor of letters • comparison of the different ways in which narrative methods are used to present love, e.g. both Dickens and Walker use first person narrative voices to present the impact that gaining or losing love has on their protagonists; James' detached omniscient voice depicts the effects on Maisie of her parents' divorce • comparison of how the presentation of love within the novels reflects contemporary contexts and social attitudes to relationships, e.g. Dickens examines love as linked to the tensions between social classes; Walker presents the social transgression of romantic relationships between women; James explores contemporary attitudes to divorce, adultery and family. **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 how writers use the idea of 'home' as a device in Victorian or African American novels, e.g. contrasts between rural or foreign and metropolitan in *Great Expectations* and *What Maisie Knew*; the historical location of rural Georgia and West Africa in the early 20th century • narrative methods used to present the idea of home, e.g. the retrospective, first-person focaliser brings a more mature Pip 'home' at the end of the novel; James' omniscient narrator presents the growing self-awareness of Maisie away from London; Walker's epistolary framework depicts the parallel lives of Celie and Nettie • comparison of how locations depict emotional or physical conflict and violence, e.g. Satis House reflects Havisham's desire for revenge; contrasts and parallels between the separate homes of Ida and Beale Farange highlight contemporary attitudes to divorced parents; domestic spaces conceal the abuse of African American women • comparison of how locations link to the genre of the bildungsroman and the importance of journeys, e.g. the importance of London and Memphis in Pip and Celie's psychological and cultural development; contrasts between France and England in *What Maisie Knew* • comparison of how symbolism and imagery reflect themes and associated ideas of 'home' within the novels, e.g. imagery and pathetic fallacy drawn from the Gothic to depict Pip's disillusionment; motifs of dolls and games to depict the manipulation of Maisie; the symbol of 'pants' reflects the new home Celie finds in Tennessee • comparison of the ways in which writers use the idea of home to highlight contemporary social change or to criticise societal attitudes. **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 all three novels explore violence as a consequence of colonisation, e.g. violent actions as the result of xenophobia and imperialism in *Heart of Darkness* and *A Passage to India*; hostility faced by West Indian migrants in *The Lonely Londoners* • comparison of types of violence presented, e.g. physical; emotional; psychological • ways in which violence is enacted by the state or social groups, e.g. historical enslavement and torture of the Congolese by Belgian traders; violent language used against the Windrush migrants; increased tension between Indians and the British at the trial threatens to erupt into violence • ways in which individuals are violent or abusive, e.g. line of severed human heads leading to Kurtz's cabin; portrayals of domestic violence in *The Lonely Londoners*; Adela Quested's false accusation of rape against Dr. Aziz • comparison of the language and imagery used by writers to explore violence, e.g. Conrad's use of verbs and nouns that evoke violent actions or intentions; xenophobic voices of the British used by Selvon; Godbole's song foreshadows Indian uprising • ways in which writers use explorations of violence to reflect contextual factors, e.g. way in which *Heart of Darkness* is regarded as problematic in its portrayal of colonial methods; violence in 1950s Notting Hill; Forster's comment on the inability of the British to see Indians as equals. **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: • comparison of ways in which prejudice is experienced in each novel, e.g. between the state and the individual, in personal relationships and between social groups and how this reflects the theme of colonisation • comparison of the way in which the experience of prejudice is destructive and dehumanising, e.g. the row of heads on stakes by the inner station; objectification of male Windrush migrants by white Londoners; Dr. Aziz's trial • comparison of the ways in which writers present the experience of prejudice as a consequence of the process of colonisation, e.g. Marlow is critical of imperialism yet still regards the Congolese as primitive; attack on Five Past Midnight; British disapproval of Indian customs and traditions • how language and imagery are used to present prejudice, e.g. Selvon's use of vague language and euphemism to indicate British subtle prejudice and racism; both Forster and Conrad use setting and location – Chandrapore and the sepulchral city – to symbolise oppression carried out by colonial governments and companies • comparison of the different ways in which narrative methods are used to present prejudice, e.g. Marlow is an unreliable narrator; Selvon uses multiple focalisers to present the prejudice experienced; Forster uses a chronological plot structure that builds towards the trial • comparison of how the presentation of prejudice reflects contemporary contexts and attitudes towards colonisation and migration, e.g. contemporary criticism of Conrad; Forster's travels in India; Selvon's migration to Great Britain. **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 gender as a theme central to the dystopian or Gothic novel, e.g. focus on the body and biological determinism as linked to social role and function • comparison of the presentation of gender, e.g. in both *The Handmaid's Tale* and *Frankenstein* gender roles are contrasted as either active and ambitious or passive and subjugated; in *Never Let Me Go*, overt displays of masculinity are discouraged in the Hailsham students • how gender is linked to contemporary social role and function, e.g. Ishiguro predominantly shows 'carers' to be female; Atwood uses historical examples to depict a society predicated on controlling female fertility; Shelley uses the Romantic image of the ambitious male explorer or scientist as contrasted with dependent women • comparison of how writers use location and setting in the presentation of gender, e.g. in all three novels gender is presented through the division between public and domestic spaces • comparison of language and symbolism used to present gender, e.g. both Ishiguro and Atwood use titles and nouns to indicate social roles (Aunts, Handmaids and Wives in *The Handmaid's Tale;* 'Miss' and references to carers in *Never Let Me Go*); pathetic fallacy and imagery drawn from the Gothic to depict males' and females' roles in the act of creation in *Frankenstein* • how contextual factors and contemporary concerns and fears are linked to the presentation of gender, e.g. contemporary attitudes towards caring and bodily autonomy in *Never Let Me Go;* the influence of declining birth rates and antiabortion conservatism in Reagan-era USA; Shelley's own life and background. **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 all three novels depict the role of fate as a device to criticise society, e.g. humanity's hubris in both *Never Let Me Go* and *Frankenstein;* religious extremism as a form of control in *The Handmaid's Tale* • comparison of ways in which individuals lack free will, e.g. the clones cannot marry or defer 'donations'; Atwood's use of historical and Biblical examples to present women's bodily subjugation; the violent fates of Justine, William and Elizabeth • comparison of ways in which fate as a theme is linked to the dystopian or Gothic genres, e.g. pre-determined and inescapable social roles imposed in both *Never Let Me Go* and *The Handmaid's Tale*; Shelley's Enlightenment portrayal of fate in the Creature's determination to master it • comparison of language and imagery used to present fate, e.g. the titular song to foreshadow the clones' future; graphic description of sexual abuse in *The Handmaid's Tale*; symbol of the albatross and use of Romantic imagery and foreshadowing to signal fateful events in *Frankenstein* • ways in which writers use narrative methods to present fate, e.g. Ishiguro's characteristic use of an evasive narrator who is powerless in the face of fate; both Atwood and Shelley use the framing device of embedded narratives or notes to enhance the idea of the inevitability of fate • presentation of fate in social and cultural contexts of the novels, e.g. contemporary concerns in relation to bodily autonomy and state intervention in both *Never Let Me Go* and *The Handmaid's Tale*; tension between religion and science 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: • ways in which writers present societies undergoing or on the cusp of change, e.g. Antebellum period and post-Civil War context of slavery in *Beloved*; challenges to class structures in both *Wuthering Heights* and *Mrs Dalloway* • how writers present changing societies, e.g. Morrison's focus on contrasting attitudes between the North and South; Brontë's presentation of Heathcliff as a challenge to the gentility of the Lintons; devastating impact of First World War shown through horrific imagery and symbolism in *Mrs Dalloway* • comparison of individuals who challenge social conventions, e.g. Sethe chooses to murder her daughter rather than see her enslaved; Catherine's spiritedness challenges contemporary notions of femininity; Woolf's presentation of transgressive sexuality • comparison of how imagery and symbolism are used to present changing societies, e.g. tree symbolism to reflect tension between the past and future in *Beloved*; use of Romantic imagery and pathetic fallacy in *Wuthering Heights*; symbols of Big Ben and Prime Minister to depict old class structures in *Mrs Dalloway* • comparison of how narrative methods are used to present changing societies, e.g. both Morrison and Brontë use multiple narrative voices to depict changing and alternative perspectives; Woolf's use of stream of consciousness narrative • ways in which changing societies are shown through a variety of contextual factors, e.g. Morrison's use of Margaret Garner's story; Brontë's own experiences as a woman writer; Woolf's romantic relationship with Vita Sackville-West. **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 types of freedom characters desire, e.g. spiritual; emotional; physical; mental • comparison of the ways in which individuals lack freedom, e.g. the Gothic device of revenants to present Sethe's guilt; Isabella's marriage to Heathcliff; Clarissa is bound by societal expectations • ways in which individuals seek freedom, e.g. Howard and Buglar's escape from 124; Brontë's Romantic presentation of the moors as a place of freedom for Heathcliff and Catherine; Septimus Smith's suicide rather than commitment to a psychiatric hospital • comparison of the language and imagery used to explore freedom, e.g. motif of ghosts in *Beloved* and *Wuthering Heights* to indicate lack of freedom from the past; imagery and symbols of nature repeated in *Mrs Dalloway* • comparison of the narrative methods used to present different perspectives on the desire for freedom, e.g. Morrison's use of multiple narrators; Brontë's use of frame narratives; Woolf's use of Clarissa Dalloway and Septimus Smith as foils • ways in which freedom is explored through a variety of contextual factors, e.g. Morrison's presentation of the Antebellum and post-Civil War context in the USA and the contrasting attitudes towards slavery; Brontë's own experiences and exploration of social class; context of the interwar period and Woolf's own conflicted attitude towards marriage. **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.

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