



Mark Scheme – Results

January 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	<p data-bbox="240 409 560 443"><i>The Lammis Hireling</i></p> <p data-bbox="240 477 1358 589">All reasonable and relevant interpretations of 'unwanted memories' should be rewarded. A pertinent choice of second poem might be <i>On Her Blindness</i> by Adam Thorpe.</p> <p data-bbox="240 629 991 663">Candidates may include the following in their answers:</p> <ul data-bbox="288 701 1449 1294" style="list-style-type: none">● contrast between the contented tone of the opening and the coming unwanted memories, e.g. 'After the fair, I'd still a light heart / And a heavy purse'● repeated use of the word 'dream' suggests the speaker cannot control his memories● use of vocabulary that emphasises the negativity of the speaker's memories, e.g. 'muckle sorrow'; 'muckle care'● the speaker's unavoidable unease after the murder has been committed, e.g. 'spend my nights casting ball from half-crowns / And my days here'● the poem's concluding focus on the idea of repeated confession emphasises that these are memories of which the persona wishes to rid himself● use of the supernatural to underline the idea of unwanted experience, e.g. 'There was no / Splash'● the speaker's detailed and unpleasant memories of what has happened, e.g. 'I hunted down her torn voice to his pale form'● the regular 6-line stanzas reflect the repetition and the inevitability of the speaker's memories and feelings. <p data-bbox="240 1335 1158 1368">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="245 264 504 297"><i>An Easy Passage</i></p> <p data-bbox="245 360 1362 434">All reasonable and relevant interpretations of 'boundaries' should be rewarded. A pertinent choice of second poem might be <i>The Gun</i> by Vicki Feaver.</p> <p data-bbox="245 468 991 501">Candidates may include the following in their answers:</p> <ul data-bbox="292 539 1445 1167" style="list-style-type: none"> ● the opening line establishes that the girl inhabits a liminal or boundary space, e.g. 'halfway up there' ● use of images that evoke boundaries, e.g. 'the narrow windowsill'; 'petrified beach' ● placing the electroplating factory, the adult world of work, 'over the road' highlights the boundary between the girl and the 'flush-faced secretary' ● the idea that worldly experience can be a boundary that prevents development and fulfilment, e.g. 'the world admits us less and less / the more we grow' ● the contrasting idea that boundaries are not always barriers to progress and can be points of access, e.g. 'the open window' ● the boundary between the adult parent and the child, e.g. 'the mother / who does not trust her daughter with a key' ● the ironic potential of the title, as the poem itself suggests that the boundaries between youth and adulthood are not easily bridged ● the poem is in one unbroken, unrhymed stanza, perhaps suggesting the difficulty in defining the movement across the boundary from youth to adulthood. <p data-bbox="245 1211 1169 1245">These are suggestions only. Accept any valid alternative responses.</p>

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	<p>Descriptive</p> <ul style="list-style-type: none"> • 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	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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	<p data-bbox="336 329 580 353"><i>The Kite Runner</i></p> <p data-bbox="336 394 1086 423">Candidates may include the following in their answers:</p> <ul data-bbox="384 472 1449 1061" style="list-style-type: none"><li data-bbox="384 472 1449 544">● impact of the novel’s opening with the idea that the following tale is predicated on new beginnings, however painful they may be<li data-bbox="384 551 1449 663">● the historical and religious contexts of the novel suggest that new beginnings do not always lead to good things, e.g. the transition from Soviet rule to Taliban rule<li data-bbox="384 669 1449 781">● use of the novel’s structure to shape the reader’s sense that Amir, Baba and others have to reshape their lives to make a new beginning after emigrating to the USA<li data-bbox="384 788 1449 900">● Hosseini’s use of kites to signal moments when things begin anew, e.g. the kite-flying competition; Sohrab and his new family flying a kite at the end of the novel<li data-bbox="384 907 1449 978">● ethnic conflict between Pashtuns and Hazaras means that although things might change, new beginnings are not always possible<li data-bbox="384 985 1449 1057">● use of Assef’s cyclical mistreatment of Hassan and then Sohrab shows that not all characters in the novel are capable of beginning anew. <p data-bbox="336 1108 1254 1137">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="336 264 582 297"><i>The Kite Runner</i></p> <p data-bbox="336 331 1086 365">Candidates may include the following in their answers:</p> <ul data-bbox="384 409 1437 1048" style="list-style-type: none"><li data-bbox="384 409 1358 488">● Amir's love of reading and writing challenges Afghan conventions of manhood<li data-bbox="384 495 1437 573">● Baba's acceptance of Hassan and his family challenges the social norm of Pashtuns rejecting Hazaras<li data-bbox="384 580 1437 725">● use of the challenges of sexual behaviour in the novel to shape the reader's response to religious and social conventions, e.g. Assef's rape of Hassan and his abuse of Sohrab; the horror and suspense of the stoning scene; use of images of sacrificial animals<li data-bbox="384 732 1437 810">● presentation of the Taheris' daughter's elopement that challenges Afghan marital conventions<li data-bbox="384 817 1437 929">● use of the structural divide in the novel to demonstrate the ways in which characters are faced with the need to challenge conventions in new national contexts, e.g. Baba's job<li data-bbox="384 936 1437 1048">● the bravery of some characters in challenging accepted conventions, e.g. Amir's challenge of Assef late in the novel; Baba challenging the Russian guard. <p data-bbox="336 1093 1254 1126">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="336 264 472 297"><i>Life of Pi</i></p> <p data-bbox="336 331 1086 365">Candidates may include the following in their answers:</p> <ul data-bbox="384 409 1453 925" style="list-style-type: none"><li data-bbox="384 409 1453 488">● the setting of Pi's contented family home in Canada provides a contrast to the isolation he experiences elsewhere in the novel<li data-bbox="384 488 1453 566">● use of Pi's increasing isolation on the boat to shape the reader's views of his creativity, determination and resilience, e.g. the eating of the fish<li data-bbox="384 566 1453 645">● Pi's unique approach to religious belief isolates him from his society and the rest of his family<li data-bbox="384 645 1453 723">● the symbolic use of Pi's name, the unending number, to represent his uniqueness and isolation<li data-bbox="384 723 1453 801">● the increasing political and social isolation of Pi's family in Pondicherry leads to their emigration<li data-bbox="384 801 1453 925">● Pi uses his isolation as a means of ensuring that Okamoto and Chiba can neither verify nor deny his account of events, creating a typical postmodern take on the idea of truth. <p data-bbox="336 969 1257 1003">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="336 264 472 297"><i>Life of Pi</i></p> <p data-bbox="336 331 1086 365">Candidates may include the following in their answers:</p> <ul data-bbox="384 409 1453 969" style="list-style-type: none"><li data-bbox="384 409 1453 521">● Martel's presentation of Pi's Canadian home and apparent domestic bliss demonstrate at the outset that security will be reached in spite of the many uncertainties readers later see Pi encounter<li data-bbox="384 533 1453 600">● use of the scenes in Pondicherry to demonstrate the uncertainty and insecurity that lead to Pi's family's emigration, e.g. the scenes at the zoo<li data-bbox="384 611 1453 723">● detailed descriptions of the perils he encounters on his journey and the unpleasant setting of the lifeboat emphasise the insecurity of Pi's position and the context of migrancy<li data-bbox="384 734 1453 801">● the symbolic use of the journey and the fact that Pi is literally 'at sea' to create a sense of 'unrootedness' and insecurity<li data-bbox="384 813 1453 880">● the possible alternative endings of the novel demonstrate that, typically of postmodern fiction, its meaning remains unstable and insecure<li data-bbox="384 891 1453 969">● the novel's use of elements of multiple genres creates uncertainty in the telling and reading of his tale. <p data-bbox="336 1014 1257 1048">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p data-bbox="336 271 555 304"><i>The White Tiger</i></p> <p data-bbox="336 349 1086 383">Candidates may include the following in their answers:</p> <ul data-bbox="384 432 1422 902" style="list-style-type: none"><li data-bbox="384 432 1273 465">● Balram’s narrative is fired by a desire to drive change in India<li data-bbox="384 472 1417 544">● the move from rural to urban setting reflects development in Balram as he seeks to change into an entrepreneur and the symbolic white tiger<li data-bbox="384 551 1382 622">● use of the election and <i>The Great Socialist</i> to shape our sense of how political change is deceptive<li data-bbox="384 629 1350 701">● the novel explores the context of contemporary India as it seeks to change into a modern-day economy and power<li data-bbox="384 707 1369 824">● use of symbolism to demonstrate that the transformation of India is limited by the continued influence of its societal structures, e.g. the Rooster Coop representing the caste system<li data-bbox="384 831 1422 902">● Pinky Madam and Ashok have been changed by their experiences of life in the USA, and this creates difficulties as they return to India. <p data-bbox="336 947 1257 981">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="300 271 518 304"><i>The White Tiger</i></p> <p data-bbox="300 349 1050 383">Candidates may include the following in their answers:</p> <ul data-bbox="347 427 1449 981" style="list-style-type: none"><li data-bbox="347 427 1417 506">● the tone of Balram’s narrative demonstrates unshakeable belief in his own amoral motives<li data-bbox="347 510 1449 622">● the novel’s presentation of what Balram symbolically calls The Rooster Coop, a social system that inevitably shapes people’s actions, e.g. caste and marriage<li data-bbox="347 627 1417 705">● use of symbolism to present a political process of corrupt motivations and inefficiency, e.g. corrupt use of money intended for schools and hospitals<li data-bbox="347 710 1449 822">● presentation of an emerging capitalist culture as a motivating force shaping Indian society and its actions, e.g. the conflict between poverty and new wealth<li data-bbox="347 826 1433 904">● postcolonial developments that demonstrate the motivations of new global powers such as India and China<li data-bbox="347 909 1417 981">● use of Kusum as a foil to Balram with her motivation based entirely on the family. <p data-bbox="300 1025 1217 1059">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p data-bbox="336 271 459 304">Brooklyn</p> <p data-bbox="336 349 1086 383">Candidates may include the following in their answers:</p> <ul data-bbox="384 427 1437 943" style="list-style-type: none"><li data-bbox="384 427 1406 495">● use of Enniscorthy and its values as a foil to the very different values of New York<li data-bbox="384 506 1406 573">● presentation of Eilis' and Tony's experiences and the ways in which Irish and Italian communities view life differently<li data-bbox="384 584 1422 696">● use of characters of different ages to explore generational differences in values, e.g. Eilis and her mother; the girls in the lodging house and Mrs Kehoe<li data-bbox="384 707 1390 775">● the ways in which differing cultural and social contexts and contexts of migration highlight conflicting cultural values<li data-bbox="384 786 1406 853">● use of the Christmas party and its strongly Irish flavour to contrast with the characters' experiences of life in the USA<li data-bbox="384 864 1437 943">● structural significance of repeated journeys between Ireland and the USA in establishing and bringing to the fore conflicting values. <p data-bbox="336 987 1246 1021">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="336 271 459 304"><i>Brooklyn</i></p> <p data-bbox="336 349 1086 383">Candidates may include the following in their answers:</p> <ul data-bbox="384 432 1445 1059" style="list-style-type: none"><li data-bbox="384 432 1410 499">● use of Father Flood as a character who encourages Eilis to embrace the dream of a new life in the USA<li data-bbox="384 510 1426 622">● the presentation of Eilis' dreams, which are focused on her desires to be like Rose, of having a husband who loves her and of becoming an accountant<li data-bbox="384 633 1437 701">● use of the boat crossing to represent the nightmarish possibilities of Eilis' 'journey' to New York<li data-bbox="384 712 1385 779">● the challenges Eilis faces as she lives out the 'dream' of her new life in Brooklyn, as typical of a bildungsroman<li data-bbox="384 790 1445 947">● exploration of the ways in which migration is a key context in understanding how the USA represents a 'dream' for the characters in the novel, e.g. new possibilities; escape from 'nightmares' in the home country<li data-bbox="384 958 1394 1059">● use of the omniscient third-person narrator to demonstrate the many gaps between characters' hopes and dreams and the reality they encounter. <p data-bbox="336 1111 1254 1144">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
11	<p data-bbox="336 271 552 304"><i>Purple Hibiscus</i></p> <p data-bbox="336 349 1086 383">Candidates may include the following in their answers:</p> <ul data-bbox="384 427 1449 898" style="list-style-type: none"><li data-bbox="384 427 1449 506">● presentation of the contrast between characters who are able to escape their situations and those who are not, e.g. Aunty Ifeoma and Beatrice<li data-bbox="384 506 1449 539">● use of the purple hibiscus flower as a symbol of freedom and individuality<li data-bbox="384 539 1449 618">● exploration of the social contextual issues that force Aunty Ifeoma and her children to escape Nigeria and emigrate to the USA<li data-bbox="384 618 1449 741">● presentation of protest in the novel to demonstrate characters' desire to escape from social and political demands and restrictions, e.g. Ade Coker and Eugene's newspaper; student protests at the university<li data-bbox="384 741 1449 819">● the extreme lengths to which Beatrice is driven in order to escape from her violent marriage<li data-bbox="384 819 1449 898">● Jaja's sacrificial act in taking the blame for Eugene's death so that Beatrice can escape punishment. <p data-bbox="336 943 1257 976">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p data-bbox="336 271 552 304"><i>Purple Hibiscus</i></p> <p data-bbox="336 349 1086 383">Candidates may include the following in their answers:</p> <ul data-bbox="384 427 1461 1021" style="list-style-type: none"><li data-bbox="384 427 1461 506">● presentation of the Achike home as a punitive environment, e.g. repeated physical punishment; verbal punishment; aggressive silence<li data-bbox="384 506 1461 584">● use of political views and social practices as reasons why characters might be punished, e.g. Ade Coker’s political views; Papa’s abusive behaviour<li data-bbox="384 584 1461 663">● the religious contexts of Catholicism and tribal religion are used as ways of understanding notions of reward and punishment<li data-bbox="384 663 1461 786">● presentation of female characters as victims of punishment for being women, e.g. use of restrictions on dress and behaviour; being restricted in their studies<li data-bbox="384 786 1461 909">● use of contrasting households to explore ideas of punishment, e.g. Aunty Ifeoma’s home and Papa Nnukwu’s home as contrasts to the punitive Achike household<li data-bbox="384 909 1461 1021">● deliberate use of characters who punish and are punished, e.g. Eugene’s punishment of his children; Jaja’s self-sacrifice in taking Beatrice’s punishment on himself. <p data-bbox="336 1066 1254 1099">These are suggestions only. Accept any valid alternative responses.</p>

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
	0	No rewardable material.		
Level 1	1 – 5	<p>Descriptive</p> <ul style="list-style-type: none"> • 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	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. 		

