

PEARSON EDEXCEL INTERNATIONAL ADVANCED LEVEL

English Literature — International Advanced Subsidiary

INDICATIVE MARK SCHEME

WET01/01 — Unit 1: Post-2000 Poetry and Prose

Monday 12 January 2026 | Total: 50 marks

Important Notice

This is an INDICATIVE mark scheme for study/revision guidance. It is NOT an official Pearson/Edexcel document. Actual marking is holistic; examiners exercise professional judgement against the published Assessment Objectives.

Assessment Objectives

AO	Assessment Objective	Applies to
AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.	Both papers
AO2	Analyse ways in which meanings are shaped in literary texts.	Both papers
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.	Both papers
AO4	Explore connections across literary texts.	WET01 Section A only
AO5	Explore literary texts informed by different interpretations.	Both papers

Structure: Section A (Poetry) = 25 marks | Section B (Prose) = 25 marks | Total = 50 marks

SECTION A — Post-2000 Poetry [25 marks]

Both questions require comparison of the named poem with ONE other poem of the candidate's choice from *Poems of the Decade*. AO1, AO2, AO4 and AO5 are assessed; AO3 is credited where integrated effectively.

Question 1 — Technology: *Chainsaw Versus the Pampas Grass* (Armitage) + one other poem

Focus	How poets explore technology — power, modernity, nature, human control, progress vs destruction.
Named poem: Chainsaw Versus the Pampas Grass	Chainsaw as symbol of industrial power vs natural world; extended battle metaphor; violent lexis ('bucking', 'raving'); personification of both chainsaw and grass; masculine bravado undercut by grass's resilience; irregular form mirrors chaotic struggle; enjambment mimics relentless engine; ironic title.
Second poem (candidate's choice)	Any prescribed poem engaging with technology. E.g. <i>Please Hold</i> (O'Driscoll) — automated systems and dehumanisation; <i>From the Journal of a Disappointed Man</i> (Motion) — machinery and human insignificance; <i>Ode on a Grayson Perry Urn</i> (Turnbull) — mass culture. Credit any well-argued choice.
Language & Imagery	Metaphor, simile, personification, onomatopoeia, register, tone. Compare how word choices shape meaning across both poems.
Poetic Techniques	Form, structure, line length, rhythm, rhyme, stanza, enjambment, caesura, volta, speaker/persona.
Context (AO3)	Post-2000 context; human–technology relationship; environmental concerns; masculinity; consumerism.
Comparison (AO4)	Explicit, sustained comparison of similarities and differences in theme, tone, technique throughout.
Interpretation (AO5)	Acknowledge multiple readings; consider ambiguity; reference different critical perspectives.

Question 2 — Belonging: *Look We Have Coming to Dover!* (Nagra) + one other poem

Focus	How poets explore belonging — identity, immigration, home, cultural hybridity, exclusion, national identity.
Named poem: Look We Have Coming to Dover!	Hybrid language (Punjabi-English creolisation) enacting cultural in-between-ness; echo of Matthew Arnold's 'Dover Beach' (intertextuality); sardonic, defiant tone; vivid arrival imagery; collective voice ('we') — shared aspiration; contrast of aspiration and marginalisation; compressed form; energetic syntax.
Second poem (candidate's choice)	E.g. <i>The Furthest Distances I've Travelled</i> (Flynn) — journeying/rootlessness; <i>History</i> (Burnside) — belonging to landscape; <i>The Map-Woman</i> (Duffy) — body as map of origin; <i>Material</i> (Barber) — familial/cultural inheritance. Credit any well-argued choice.
Language & Imagery	Hybrid register; imagery of water/borders/arrival; collective pronoun; irony; sensory imagery.
Poetic Techniques	Intertextual references; subverted sonnet form; enjambment reflecting movement; energetic rhythm; direct address.
Context (AO3)	Post-colonial Britain; immigration debates; multicultural identity; Arnold's 'Dover Beach' as literary context.
Comparison (AO4)	Sustained explicit comparison on theme, technique, tone and context throughout.
Interpretation (AO5)	Celebration vs critique of British society; optimistic vs ironic readings; identity as fixed vs fluid.

Generic Mark Band Descriptors — Section A Poetry (25 marks)

Band	Marks	Descriptor	AO Focus
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5 (Excellent)	21–25	Perceptive, assured exploration. Confident, convincing analysis of language, form and structure. Sophisticated contextual understanding. Cogent, well-structured argument. Precise terminology.	AO1: fluent argument; AO2: precise analysis; AO3: insightful context; AO4: comparative connections (where req.); AO5: informed interpretation.
4 (Good)	17–20	Thoughtful, developed exploration. Consistent analysis. Sound contextual understanding. Coherent argument with clear reasoning. Appropriate terminology.	AO1: clear, organised; AO2: consistent analysis; AO3: relevant context; AO4: effective comparisons; AO5: considered interpretation.
3 (Reasonable)	12–16	Some engagement with text(s). Explanation of some effects. Some contextual awareness. Argument developing but not always sustained. Terminology used, sometimes accurately.	AO1: some structure; AO2: some analysis; AO3: some context; AO4: some comparison; AO5: some interpretation.
2 (Limited)	7–11	Limited engagement. Descriptive comments; limited awareness of effects. Limited context. Argument underdeveloped. Terminology inconsistent.	AO1: limited organisation; AO2: descriptive; AO3: minimal context; AO4: little comparison; AO5: limited interpretation.
1 (Basic)	1–6	Simple, generalised comments. Little/no analysis of language. Little/no context. No clear argument. Little/no terminology.	AO1: very limited; AO2: narrative/descriptive; AO3: little/no context; AO4: no comparison; AO5: little/no interpretation.
0	0	Nothing worthy of credit.	—

SECTION B — Post-2000 Prose [25 marks]

Candidates answer ONE question on their studied prose text. AO1, AO2, AO3 and AO5 are assessed. Context (AO3) is **mandatory** — integrate it throughout rather than in a separate paragraph.

The Kite Runner — Khaled Hosseini

Q3 — The Past (memory & reflection)	Key ideas: Amir's retrospective first-person narration; guilt and trauma; Hassan's rape as defining event; Baba's secrets; kite-running as nostalgia; redemption narrative. Context: Afghanistan pre/post-Soviet invasion; Taliban rule; immigrant memoir tradition; post-colonial literature; Hosseini's Afghan-American identity. Techniques: flashback/analepsis; circular narrative; unreliable narrator; symbolic objects (kite, cleft lip, pomegranate tree).
Q4 — Childhood (forced maturation)	Key ideas: Amir's privilege vs Hassan's servitude; innocence destroyed by violence; class and ethnicity determining experience; father-son parallels; Sohrab's trauma. Context: Pashtun/Hazara hierarchy; patriarchal Afghan society; child soldiers under Taliban; universal loss of innocence. Techniques: imagery of innocence (kites, pomegranates); contrast in living conditions; coming-of-age arc.

Life of Pi — Yann Martel

Q5 — Escape	Key ideas: Literal survival on the lifeboat; escape from grief through storytelling; religion as psychological escape; the alternate story and its implications; the zoo as controlled microcosm. Context: Post-colonial India; partition and migration; existentialism; Martel's metafictional intent ('a story that will make you believe in God'). Techniques: unreliable/multiple narrators; frame narrative; animal allegory; magic realism.
Q6 — Resilience	Key ideas: Pi's survival against impossible odds; practical and spiritual resilience; Richard Parker as symbol of Pi's primal survival instinct; faith sustaining endurance. Context: Survival narrative tradition; colonial India; philosophical questions of suffering. Techniques: detailed survival procedures (verisimilitude); religious imagery; duality of Pi and Richard Parker; tonal shift from lyrical to brutal.

The White Tiger — Aravind Adiga

Q7 — Disappointment	Key ideas: Balram's disillusionment with the 'Rooster Coop'; Pinky Madam's unfulfilled dreams; the broken promise of Indian democracy. Context: Post-liberalisation India; caste system; urban-rural divide; Booker Prize 2008. Techniques: epistolary form; unreliable narrator; Rooster Coop metaphor; sardonic tone.
Q8 — Isolation	Key ideas: Social isolation as low-caste servant; spatial isolation (car vs apartment); psychological isolation of moral compromise; isolation as precondition for violent rupture. Context: Indian caste/class structures; Bangalore as symbol of modernity excluding the poor. Techniques: darkness/light imagery; confined spaces; fragmented family history.

Brooklyn — Colm Tóibín

Q9 — Mixed Motivations	Key ideas: Eilis's passivity — emigration arranged for her; love for Tony vs pull towards Jim Farrell; tension between duty and personal desire. Context: 1950s Irish emigration to America; limited options for women; Catholic social structures; Tóibín's interest in interiority and silence. Techniques: free indirect discourse; understatement; ellipsis; restrained prose style.
Q10 — Betrayal	Key ideas: Eilis's secret marriage concealed from Irish community; Miss Kelly's implied threat; Eilis's abandonment of Tony; ambiguity of victim vs agent. Context: Post-war Ireland; grip of community and gossip; women's restricted agency. Techniques: narrative irony; withheld information; social pressure via free indirect style; deliberate ambiguity of ending.

Purple Hibiscus — Chimamanda Ngozi Adichie

Q11 — Isolation	Key ideas: Kambili and Jaja's domestic imprisonment; Beatrice's silent suffering; Aunt Ifeoma's freedom as contrast; Nigeria's social fractures. Context: Nigeria under military dictatorship; post-colonial religious conflict; domestic abuse; Adichie's Nigerian upbringing. Techniques: retrospective narrator; schedule as symbol of control; colour symbolism (red vs purple hibiscus); silence motif.
Q12 — Authority Figures	Key ideas: Eugene as religious tyrant; Father Amadi as compassionate authority; Aunt Ifeoma as liberating matriarchal authority; Papa-Nnukwu's traditional authority. Context: Igbo culture suppressed by colonial religion; Nigerian military rule; patriarchal power. Techniques: juxtaposition of Eugene's home vs Ifeoma's flat; religious language and its abuse; bildungsroman arc.

Generic Mark Band Descriptors — Section B Prose (25 marks)

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General Marking Principles

Holistic marking	Read the whole response before deciding on a band, then find the best fit within that band.
AO balance	No single AO should dominate to the exclusion of others in the highest bands. Brilliant AO2 without AO3 cannot exceed Band 3.

Quotation use	Accurate, well-chosen quotation integrated into analysis is expected at Bands 4–5. Lengthy block quotes with little comment are not rewarded beyond Band 2.
Terminology	Literary terminology should be used accurately and purposefully — not as a label but to drive analytical insight.
Context (AO3)	Contextual material must be integrated, not 'bolted on'. A separate contextual paragraph at the end rarely exceeds Band 3.
Expression	Band 5 responses are characterised by fluent, precise, well-structured prose.