

Mark Scheme (Results)

January 2026

Pearson Edexcel International Advanced Level
in English Literature (WET01/01)

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 first candidate in exactly the same way as they mark the last.
- 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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><i>Chainsaw Versus the Pampas Grass</i></p> <p>All reasonable and relevant interpretations of 'technology' should be rewarded. A pertinent choice of second poem might be <i>The Gun</i> by Vicki Feaver.</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none">• the effect of technology on the aggressive behaviour of the speaker of the poem, e.g. 'Wanting to finish things off'; 'I ripped into pockets of dark, secret warmth'• use of vocabulary related to technology, e.g. 'engine oil'; 'orange power-line'; 'joints and threads'; 'drive-wheel'• use of the chainsaw as an extension of the speaker, e.g. 'I touched the blur of the blade / against the nearest tip of a reed – it didn't exist'• the use of personification to capture the nature of the chainsaw, e.g. 'the chainsaw seethed'; 'its bloody desire, its sweet tooth'; 'drumming in its heart'• creation of a sense of the dangers of technology, e.g. 'its mood / to tangle with cloth, or jewellery, or hair'; 'instant rage'• the poem's extended use of the pampas grass and nature as a contrast to technology• the ways in which technology fails to make a lasting impact on the world, e.g. 'the blade became choked with soil or fouled with weeds'• the poem's irregular stanza structure suggests the ambiguous relationship between the speaker and the chainsaw. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="300 203 794 237"><i>Look We Have Coming to Dover!</i></p> <p data-bbox="300 271 1401 344">All reasonable and relevant interpretations of 'belonging' should be rewarded. A pertinent choice of second poem might be <i>Genetics</i> by Sinéad Morrissey.</p> <p data-bbox="300 378 1046 412">Candidates may include the following in their answers:</p> <ul data-bbox="347 450 1506 1155" style="list-style-type: none"> • the opening sense that the speaker and his group are outsiders who do not belong, e.g. 'Stowed in the sea to invade' • use of collective pronouns to suggest the idea of belonging and shared identity, e.g. 'us'; 'we'; 'our'; 'ourselves' • use of pejorative vocabulary to create a sense of non-acceptance, e.g. 'phlegmed' with its suggestion of spitting; 'Swarms' with its negative and racist associations • the sense that the speaker is somehow invisible suggests a lack of belonging, e.g. 'unlocked by the national eye'; 'grafting in / the black' • the poet's use of approximate Standard English to reflect how the speaker does not quite belong or fit, e.g. the poem's title; 'our huddled / camouflage past' • hopeful tone creates a sense of wishing to fit in and belong, e.g. 'Blair'd in the cash / of our beeswax'd cars'; 'we raise our charged glasses over unparasol'd tables / East' • the contrast created between the 'come-and-go / tourists' and the immigrants on the ferry highlights division to question the idea of belonging • the structure of the poem highlights the strange diverse belonging that 'Britannia' represents, e.g. it opens with the quotation from Matthew Arnold ('<i>So various, so beautiful, so new...</i>') and ends with the multiplicity of 'babbling our lingoes'. <p data-bbox="300 1196 1225 1229">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	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	<p data-bbox="395 264 635 297"><i>The Kite Runner</i></p> <p data-bbox="395 331 1142 365">Candidates may include the following in their answers:</p> <ul data-bbox="443 409 1493 1003" style="list-style-type: none">• use of the novel's opening to evoke the past and to highlight its importance for the tale we are about to be told• details of the history of religious control and ethnic division used to suggest how the past continues to inform the present day in Afghanistan• use of historical events to highlight the importance of the past in the development of Afghanistan, e.g. the coup led by Daoud Khan; the Soviet invasion; Assef's admiration for Hitler• contrasting use of the future as a balancing force to the past, e.g. Baba's hope to escape the past by emigrating to the USA• use of repetition or doubling to show how the past shapes events in the novel, e.g. Amir's guilt about Hassan leads to his courage in rescuing Sohrab• the way in which unfolding plot events cause characters to re-evaluate the events of the past, e.g. Amir's changing views of his parents, Ali and Hassan. <p data-bbox="395 1037 1310 1070">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="395 203 638 232"><i>The Kite Runner</i></p> <p data-bbox="395 271 1142 300">Candidates may include the following in their answers:</p> <ul data-bbox="443 349 1497 860" style="list-style-type: none"> • the idea that childhood is a socially constructed concept that varies according to contextualising factors, e.g. social class; culture; gender • use of differing parent figures to explore the shaping of childhood, e.g. the differing effects of Baba and Sofia Akrami in Amir's memory • use of contrast to explore the differing experiences of childhood for boys and girls growing up in Afghanistan, reflective of wider gender contexts, e.g. the experiences of Soraya and Amir • emphasis on the importance of ethnic divisions and contexts in shaping childhood, e.g. the differing childhoods of Amir and Hassan • use of characters to explore the power of childhood experience and memory, e.g. Amir's memories significantly shape his adult behaviour • use of the structural divide in the novel to create a distinction between Amir's childhood and adult life. <p data-bbox="395 909 1310 938">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="389 203 528 237"><i>Life of Pi</i></p> <p data-bbox="389 271 1142 304">Candidates may include the following in their answers:</p> <ul data-bbox="443 349 1501 864" style="list-style-type: none"> <li data-bbox="443 349 1501 427">• the novel's opening presentation of Pi's family home in Canada as a place of security and escape <li data-bbox="443 427 1501 506">• Martel's use of magic realism, e.g. Pi's use of symbolism of the animals as a form of escape from reality <li data-bbox="443 506 1501 629">• use of adventure narrative form to highlight the threats Pi encounters and his repeated escape from them, e.g. the danger of the carnivorous island; Richard Parker <li data-bbox="443 629 1501 707">• Pi's playful use of story, typical of postmodern narrative, as a means of escaping from Okamoto and Chiba's investigation <li data-bbox="443 707 1501 786">• social and political events in Pondicherry necessitate Pi's family's escape from India <li data-bbox="443 786 1501 864">• Pi's overriding of conventional views represents an escape from the typical demands of life, e.g. his unusual religious beliefs. <p data-bbox="389 909 1310 943">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="395 203 528 232"><i>Life of Pi</i></p> <p data-bbox="395 271 1142 300">Candidates may include the following in their answers:</p> <ul data-bbox="443 349 1506 860" style="list-style-type: none"> <li data-bbox="443 349 1506 465">• use of plot to illustrate Pi’s resourcefulness and resilience, e.g. the collecting of water; his handling of Richard Parker; his understanding of when to step back from involvement <li data-bbox="443 472 1506 544">• use of the episode of the tiger at the zoo by Pi’s father to demonstrate the harshness of life and the need for resilience <li data-bbox="443 551 1506 622">• the novel’s emphasis on systems of belief and the ways in which these may provide characters with the strength to be resilient <li data-bbox="443 629 1506 745">• the multiple narratives in the novel, perhaps representative of the varied political, religious and social contexts of the modern world, demonstrate the need to be resilient in finding ways to tell and understand stories <li data-bbox="443 752 1506 781">• use of elements of the adventure story form reflects the idea of resilience <li data-bbox="443 788 1506 860">• contexts of migration and the challenges it presents suggest the need for resilience. <p data-bbox="395 909 1310 938">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p data-bbox="395 203 635 237"><i>The White Tiger</i></p> <p data-bbox="395 271 1142 304">Candidates may include the following in their answers:</p> <ul data-bbox="443 349 1497 864" style="list-style-type: none"> • foregrounding of caste and gender as factors leading to apparently inevitable disappointment for some members of society • use of personal memories that lead to disappointment, e.g. the payment of a large dowry for Balram's sister to marry Kishan • use of the harshly ironic tone of Balram's letters to Wen Jiabao to capture his disappointment with the state of his life and with Indian society more broadly • the drive and amoral determination displayed by Balram in his attempts to overcome the disappointment of his situation • plot elements related to corruption that leads to disappointment, e.g. presentation of The Great Socialist; financial fraud by local authorities • description of the wide divides in wealth and power inherent in Indian society as causes of anger and disappointment. <p data-bbox="395 909 1310 943">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="352 203 596 232"><i>The White Tiger</i></p> <p data-bbox="352 271 1102 300">Candidates may include the following in their answers:</p> <ul data-bbox="405 349 1506 902" style="list-style-type: none"> <li data-bbox="405 349 1506 423">● Adiga's use of Balram's letters to Wen Jiabao to suggest his protagonist's sense of isolation as India develops economically and societally <li data-bbox="405 427 1506 577">● use of the behaviour of Kusum and other members of Balram's family as reasons for his sense of isolation in the face of traditional practices, e.g. when he is forced to leave school to allow for the payment of his sister's dowry <li data-bbox="405 582 1506 656">● presentation of the effects of the legacies of the caste system and its inevitable isolation of groups of people <li data-bbox="405 660 1506 734">● use of contrasting experiences of life in the USA that leave Pinky Madam and Ashok with a sense of isolation when they return to India <li data-bbox="405 739 1506 813">● use of symbolic names for characters to highlight human isolation, e.g. The Stork; The Buffalo; The Wild Boar <li data-bbox="405 817 1506 891">● context of huge urban population growth in India foregrounds and contrasts with ideas of human isolation. <p data-bbox="352 947 1273 976">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p data-bbox="395 208 528 237"><i>Brooklyn</i></p> <p data-bbox="395 271 1142 300">Candidates may include the following in their answers:</p> <ul data-bbox="443 349 1497 864" style="list-style-type: none"> <li data-bbox="443 349 1497 421">• the economic context of contemporary Ireland provides the motivation for Eilis and her brothers to leave Enniscorthy <li data-bbox="443 427 1497 499">• presentation of New York as a motivational alternative to the difficulties of the post-war world <li data-bbox="443 506 1497 577">• use of nostalgic moments and their motivational effect for the characters in the USA, e.g. the mixed feelings caused by the Christmas party <li data-bbox="443 584 1497 696">• presentation of characters who motivate others, e.g. Father Flood's encouragement of Eilis to move to the USA; the inspirational effect Rose has on Eilis <li data-bbox="443 703 1497 775">• use of Eilis' mixed feelings for Tony and Jim to explore how her motivations change over time, as typical of the bildungsroman <li data-bbox="443 781 1497 853">• structural and symbolic significance of the home country and the USA as alternative and sometimes competing motivations. <p data-bbox="395 909 1310 938">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="395 203 528 232"><i>Brooklyn</i></p> <p data-bbox="395 271 1142 300">Candidates may include the following in their answers:</p> <ul data-bbox="443 349 1506 943" style="list-style-type: none"> <li data-bbox="443 349 1506 465">• descriptions of cultural traditions and their importance for the inhabitants of Brooklyn, perhaps as a way of convincing themselves that they have not betrayed their roots, e.g. dancing; food <li data-bbox="443 472 1506 589">• acceptance of a future in the USA and the American Dream might represent a betrayal of characters' past lives, e.g. Eilis' sense that she is being disloyal to her family <li data-bbox="443 595 1506 712">• use of Father Flood as a character who seems to have created a life satisfactorily balanced between Ireland and the USA that does not involve a sense of betrayal <li data-bbox="443 719 1506 790">• contrast between Eilis' feelings for Tony and Jim as she contemplates betraying her marriage to Tony <li data-bbox="443 797 1506 869">• use of plot devices to explore betrayals of trust, e.g. Eilis' treatment by her cabin mate during the journey to New York <li data-bbox="443 875 1506 943">• the idea, typical of a bildungsroman, that personal development inevitably involves some element of betrayal of the younger self. <p data-bbox="395 987 1310 1016">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
11	<p data-bbox="389 203 628 232"><i>Purple Hibiscus</i></p> <p data-bbox="389 271 1142 300">Candidates may include the following in their answers:</p> <ul data-bbox="443 349 1506 860" style="list-style-type: none"> <li data-bbox="443 349 1506 423">• descriptions of the Achike household suggest it is a place of isolation and danger, e.g. when Kambili is punished for not being first in her class <li data-bbox="443 427 1506 501">• exploration of the isolating effects of religion, e.g. Eugene’s obsessive Catholicism; Father Amadi’s celibacy <li data-bbox="443 506 1506 580">• Eugene and Ade Coker’s bravery in taking up an isolated position in challenging the political context and the Nigerian regime <li data-bbox="443 584 1506 658">• use of contrast to expose the isolating effects of rejecting personal cultural traditions, e.g. the division between Eugene and Papa Nnukwu <li data-bbox="443 663 1506 779">• use of the characters of Beatrice and Auntie Ifeoma to explore the isolated experience of being a woman in the developing social and political contexts of Nigeria <li data-bbox="443 784 1506 860">• presentation of violence to explore the causes and effects of isolation, e.g. domestic abuse and murder. <p data-bbox="389 909 1310 938">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p data-bbox="387 197 628 230"><i>Purple Hibiscus</i></p> <p data-bbox="387 264 1142 297">Candidates may include the following in their answers:</p> <ul data-bbox="440 342 1528 857" style="list-style-type: none"> <li data-bbox="440 342 1485 421">• presentation of Eugene as a tyrannical patriarchal authority figure within his household and wider family <li data-bbox="440 421 1422 499">• character of Papa Nnukwu as a foil to Eugene, demonstrating a very different kind of family leadership <li data-bbox="440 499 1528 622">• use of reversal of traditional expectations, e.g. Father Amadi's plans to send a mission to Europe challenges the conventional idea of Western global authority <li data-bbox="440 622 1465 701">• use of plot to explore the dangers of challenging authority, e.g. political unrest leads to violence against Eugene and Ade Coker's newspaper <li data-bbox="440 701 1469 779">• presentation of Aunty Ifeoma as a female role model, challenging social contexts and expectations <li data-bbox="440 779 1449 857">• exploration of a range of contexts that impact leadership, e.g. culture; politics; religion. <p data-bbox="387 902 1310 936">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	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 discrimination 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.		