

Mark Scheme (Results)

January 2026

Pearson Edexcel International Advanced Level
in English Literature (WET03/01)

UNIT 3: 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 3: Poetry and Prose
Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	<p data-bbox="244 315 564 349"><i>So Much Happiness</i></p> <p data-bbox="244 376 1054 409">Candidates may include the following in their answers:</p> <ul data-bbox="244 436 1391 1507" style="list-style-type: none">• the poem is a meditation on the nature and meaning of happiness but could also be about the way in which emotions can be fleeting and difficult to control• the poem begins with a statement establishing how an excess of happiness might be an unfamiliar or new emotion for the speaker, e.g. 'It is difficult to know'• repetition of direct address in 'you' and 'your' to suggest that the speaker may be addressing someone they know or may be speaking to themselves• the familiarity with sadness suggested in the first stanza as contrasted with the possibilities evoked by happiness in the second stanza, e.g. 'With sadness there is something to rub against'; 'it too could wake up filled with possibilities'• contrast and juxtaposition used to indicate how happiness has changed the speaker's feelings towards familiar objects and experiences, e.g. 'love even the floor which needs to be swept'; 'quarry of noise and dust'; 'peaceful tree house'• use of metaphor to indicate how the speaker knows what to do with sadness, e.g. 'When the world falls in around you'• conjunction 'But' at beginning of second stanza suggestive of change• the transformative effect of happiness evoked through personification, e.g. 'It doesn't need you to hold it down'; 'singing'• listing of verbs that portray the ephemeral quality of happiness as an emotion, e.g. 'floats'; 'lands'; 'disappears'• repetition of sibilance in the second stanza that reflects the gentle, almost resigned, tone• the sense of acceptance evoked in the knowledge that we are not responsible for our own happiness as indicated through second-person pronouns and declaratives, e.g. 'You take no credit'. <p data-bbox="244 1547 1366 1581">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 points 1, 2	AO2 = bullet points 3, 4
	0	No rewardable material.	
Level 1	1 – 4	Descriptive <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. 	
Level 2	5 – 8	General understanding/exploration <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. 	
Level 3	9 – 12	Clear relevant application/exploration <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. 	
Level 4	13 – 16	Discriminating controlled application/exploration <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. 	
Level 5	17 – 20	Critical and evaluative <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. 	

Section B: Prose

Question Number	Indicative Content
2	<p data-bbox="304 322 499 356">Growing Up</p> <p data-bbox="304 358 1117 392">Candidates may include the following in their answers:</p> <ul data-bbox="352 416 1437 1294" style="list-style-type: none"><li data-bbox="352 416 1437 533">• ways in which forms of happiness are presented and are shown as integral to the genre of the bildungsroman, e.g. each writer explores the psychological impact of social class and personal relationships<li data-bbox="352 535 1437 683">• comparison of ways in which characters experience happiness through romantic or familial relationships, e.g. Joe Gargery's relationship with Biddy; Maisie's attachment to Mrs. Wix; Celie's awakening through Shug Avery<li data-bbox="352 685 1437 875">• comparison of the presentation of barriers to happiness, e.g. Dickens and James criticise Victorian social morals and values linked to happiness as derived from wealth and status; Walker depicts oppression of Black American women as a barrier to individual empowerment and happiness<li data-bbox="352 878 1437 994">• comparison of symbols, motifs and imagery used to reflect happiness, e.g. motifs of money and property in <i>Great Expectations</i>; letters and telegrams in <i>What Maisie Knew</i>; colour symbolism in <i>The Color Purple</i><li data-bbox="352 996 1437 1113">• ways in which narrative methods present the need for happiness, e.g. use of contrast and setting in <i>Great Expectations</i> and <i>What Maisie Knew</i>; inclusion of Nettie's letters in <i>The Color Purple</i><li data-bbox="352 1115 1437 1294">• comparison of the ways in which the need for happiness within the novels reflects contemporary concerns and contexts, e.g. Dickens and James both saw the happiness of children as the responsibility of society; Walker situates female happiness within the context of feminism and discrimination in the USA. <p data-bbox="304 1335 1428 1368">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
3	<p>Growing Up</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • all three novels present environments that pose threats, e.g. Dickens' presentation of Satis House; James and Walker both present the family home as a site of conflict and abuse • comparison of ways in which threatening environments reflect or symbolise psychological aspects of the bildungsroman, e.g. Pip's initial meeting with Magwitch in the graveyard; Maisie is torn between her parents; Celie's marriage to Albert and move into his home • ways in which characters are affected by threatening environments, e.g. Pip's casual cruelty towards Joe Gargery after he leaves for London; Maisie absorbs her parents' bitterness towards each other; Walker uses Albert's home to depict the oppression of Black American women within a patriarchal system • how language and imagery are used to present threatening environments, e.g. Dickens and Walker use juxtaposition or pathetic fallacy to present the contrast between safe and threatening settings; James' use of electric lights and motif of games • comparison of the narrative methods used to present threatening environments, e.g. Pip's adult, retrospective understanding of Miss Havisham and Satis House; James' presentation of Maisie's developing intuition; Celie's letters to God chart the abuse and violence she suffers • comparison of the ways in which the presentation of threatening environments reflect contemporary contexts, e.g. both Dickens and James were concerned with the ways in which society and its institutions could harm children; Walker presents the threat of racism and discrimination within the American South. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p>Colonisation and After</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • societies presented as undergoing or impacted by change, e.g. colonial exploitation of the Congolese ivory trade in <i>Heart of Darkness</i>; backdrop of the Indian Independence movement in <i>A Passage to India</i>; Windrush migration in <i>The Lonely Londoners</i> • how changing societies are linked to the impact and consequences of colonisation or migration, e.g. Marlow's horror at European violence enacted in the Congo; rioting in <i>A Passage to India</i>; Hyde Park symbolises the objectification of Caribbean men • how writers present changing societies, e.g. impact the violence of colonisation has on Kurtz; cultural conflict and misunderstanding between Indians and English bureaucrats; need for migration and workforce in Great Britain post Second World War • comparison of how imagery, motif and symbolism are used to present societies undergoing change, e.g. Conrad's use of the metaphor of the river; Forster's use of the echo and Marabar Caves to signal change and confusion; the image of the clock in <i>The Lonely Londoners</i> • comparison of how narrative methods are used to present societies undergoing change, e.g. Conrad's use of frame narrative opens and closes the novel on the Thames; Forster's division of the novel into 'Mosque', 'Cave' and 'Temple'; Selvon's use of poetic stream of consciousness at the end of the novel • ways in which societies undergoing change are shown through a variety of contextual factors, e.g. Chinua Achebe's criticism of <i>Heart of Darkness</i>; influence of figures such as Mahatma Gandhi within the Indian Independence movement; British attitudes towards migration in the 1950s. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p>Colonisation and After</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • ways in which forms of authority are presented or are shown as an integral part of colonisation, e.g. legal, bureaucratic or social • ways in which individuals rebel against or conform to authority and social conventions, e.g. the attack on Marlow's steamer presents hostility towards the Europeans; Fielding attempts to defend Dr. Aziz against the accusations of assault; Moses and Galahad change their behaviour to fit the social situation they find themselves in • comparison of settings and locations used to present authority, e.g. Biblical derivation of the 'whited sepulchre' as a symbol of the hypocrisy of colonial authority; fictional setting of Chandrapore, seat of British authority; Waterloo Station as an imposing symbol of British authority in <i>The Lonely Londoners</i> • symbolism, language and imagery used to present forms of authority, e.g. Conrad's presentation of characters defined entirely by their authority roles; the trial as a symbol of the Raj's authority in <i>A Passage to India</i>; the parties in <i>The Lonely Londoners</i> as symbolic of rejection of authority • comparison of the narrative methods used to present forms of authority, e.g. Marlow's narrative perspective; Forster's omniscient narration; Selvon's use of the reporter to represent the power of the media in shaping societal views • ways in which the presentation of authority is coloured by the experiences of the writers, e.g. Conrad and Forster's experiences of travelling within the Congo and India; Selvon's experiences of migration to Great Britain from Trinidad. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p>Science and Society</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways in which each title acts as a symbolic device to reflect key ideas, e.g. the song in <i>Never Let Me Go</i>; the subjective, unreliable narrative hinted at in <i>The Handmaid's Tale</i>; <i>Frankenstein</i> reflects the Romantic genre's emphasis upon individual genius and the quest for scientific discovery • comparison of names that are symbolic, e.g. both Atwood and Ishiguro use nouns to indicate social position and role ('Commander'; 'Aunt'; 'donor'; 'Miss'); the Creature's names ('monster'; 'fiend') symbolise human intolerance • comparison of how symbols and motifs are used to depict dystopian worlds, e.g. the wall and colour symbolism indicate control and state violence in <i>The Handmaid's Tale</i>; motif of doubles in the mention of 'possibles' in <i>Never Let Me Go</i> and Gothic duality in <i>Frankenstein</i> • ways in which symbols reflect the concerns of the Gothic and dystopian genres, e.g. contrast between the former and current uses of the Harvard University library; advertisements of the 'office' in <i>Never Let Me Go</i> reflect the impossibility of a future for the clones; repetition of light and dark imagery in <i>Frankenstein</i> • comparison of the different ways narrative methods are used to present symbols, e.g. the evasive, often unreliable narrative voices of Offred and Kathy; juxtaposition of and tension between Sublime landscapes and Enlightenment settings in <i>Frankenstein</i> • how symbolism reflects contemporary concerns and contextual factors, e.g. Atwood draws upon Biblical and contemporary oppression of women; Ishiguro and Shelley use symbolism to depict tensions between scientific progress and social concern. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p>Science and Society</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the different types of love presented in each novel, e.g. familial, romantic or intellectual and how this suggests the theme of science and society • comparison of the ways in which different characters experience love and how this reflects the dystopian or Gothic genres, e.g. contemporary feminist resistance through Offred's clandestine relationship with Nick; the clones' belief in the myth of 'deferral'; Shelley's use of Romantic imagery in the Creature's growing awareness of love for nature • comparison of the ways in which the presence or absence of love is essential to the development of characters, e.g. juxtaposition between the experience of marriage and romantic relationships pre and post revolution in <i>The Handmaid's Tale</i>; presentation of the love between friends in <i>Never Let Me Go</i>; the Creature's rejection by Frankenstein as pivotal to his growing self-awareness • how language, symbolism and motif are used to present love, e.g. use of night and darkness in <i>The Handmaid's Tale</i>; motif of family in <i>Frankenstein</i>; thematic link to love in the song title 'Never Let Me Go' • comparison of the different narrative methods used to present love, e.g. retrospective narration and flashback in <i>The Handmaid's Tale</i> and <i>Never Let Me Go</i>; Walton's letters depict the Enlightenment love of knowledge in <i>Frankenstein</i> • comparison of how the presentation of love reflects contemporary contexts and philosophical and social attitudes, e.g. Ishiguro and Shelley present contemporary debate surrounding artificially created human life and its capacity for love; Atwood uses the theme of love as a way to criticise the religious right in the USA. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p>Women and Society</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> ways in which writers use conflict to foreground oppression within historical settings, e.g. context of slavery in the post-Civil War South in <i>Beloved</i>; tensions and conflict between social expectations of behaviour and desire in <i>Wuthering Heights</i> and <i>Mrs Dalloway</i> comparison of the emotional or psychological sources of conflict, e.g. Beloved's manipulation of Sethe and Denver in <i>Beloved</i>; Catherine Earnshaw's desire to elevate her social position in <i>Wuthering Heights</i>; Septimus Smith carries the legacy of First World War in his ghoulish hallucinations in <i>Mrs Dalloway</i> comparison of manifestations of conflict that are physical or social, e.g. Sethe's distress and fear culminates in infanticide; Heathcliff's violence; social tensions and post-war class conflict exemplified through Doris Kilman comparison of symbols and imagery used to present conflict, e.g. the choke cherry tree as symbolic of violence enacted against slaves in <i>Beloved</i>; pathetic fallacy and Romantic motifs to depict inner turmoil in <i>Wuthering Heights</i>; motif of pocket knives and scissors in <i>Mrs Dalloway</i> narrative methods used to present conflict, e.g. the blending of the voices of Denver, Beloved and Sethe as competing focalisers; dual narrative structure of <i>Wuthering Heights</i>; omniscient narration in <i>Mrs Dalloway</i> ways in which writers explore contextual factors linked to conflict, e.g. Woolf, Brontë and Morrison all focus on the growing political empowerment of women within patriarchal structures. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p>Women and Society</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • a range of the consequences of important decisions presented by writers, e.g. women's decisions to pursue social status have an impact on their personal relationships in <i>Wuthering Heights</i> and <i>Mrs Dalloway</i>; Sethe's decision to murder her children leads to her haunting in <i>Beloved</i> • ways in which the consequences of important decisions are linked to genre, e.g. Gothic use of horror and Sublime imagery in <i>Beloved</i> and <i>Wuthering Heights</i>; Woolf's Modernist use of free association to explore shellshock in <i>Mrs Dalloway</i> • how important decisions can have lasting consequences for individuals, e.g. Gothic device of revenants in both <i>Beloved</i> and <i>Wuthering Heights</i>; pathos created through Clarissa's memories in <i>Mrs Dalloway</i> • comparison of symbols used to present important decisions, e.g. Paul D's tobacco tin symbolises the internalisation of consequences of past decisions; Catherine's indecision symbolised through the dual locations of <i>Wuthering Heights</i> and Thrushcross Grange; the aeroplane in <i>Mrs Dalloway</i> symbolises the consequences of global decisions for individuals • comparison of narrative methods used to present important decisions, e.g. Morrison's use of 're-memory' in <i>Beloved</i>; Catherine's experiences shown through focaliser of Nelly Dean in <i>Wuthering Heights</i>; Woolf's use of flashback to highlight pivotal decisions for Septimus Smith and Clarissa Dalloway in <i>Mrs Dalloway</i> • ways in which the consequences of important decisions are explored through contextual factors, e.g. Morrison utilises the story of Margaret Garner; the impact of Brontë's father's decision to remarry; Woolf's own experiences with depression and transgressive sexuality. <p>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	AO4 = bullet points 5, 6
	0	No rewardable material.			
Level 1	1 – 6	Descriptive <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. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities. 			
Level 2	7 – 12	General understanding/exploration <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. • Identifies general connections between texts. • Makes general cross-references between texts. 			
Level 3	13 – 18	Clear relevant application/exploration <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. • Makes relevant connections between texts. • Develops an integrated approach with clear examples. 			
Level 4	19 – 24	Discriminating controlled application/exploration <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. 			

		<ul style="list-style-type: none"> • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.
Level 5	25 – 30	Critical and evaluative <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. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.