



Mark Scheme (Results)

Summer 2026

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 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><i>Boy Running</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> the poem is about the relationship between parent and child but could also be about childhood and the process of children becoming more independent the use of the present participle '<i>Running</i>' in the title suggestive of a growing sense of freedom the tone is poignant, the use of interrogative in the fourth stanza indicating the closeness and connection between parent and child, e.g. '<i>Is it your breath now or mine/deep inside your chest?</i>' there is a sense of the parent's desire to always be near their child coupled with the recognition that they must let them go in the metaphor '<i>my shadow</i>' and refrain '<i>run</i>' imagery to highlight the innocence of childhood, e.g. '<i>The canal's glass is full of moonlight</i>' use of simile to evoke the uncertainty and tensions of growing up, e.g. '<i>The canal tilts him back and fore/like a boat in a toy pen</i>' use of contrast to depict tension, e.g. '<i>east and west</i>'; '<i>spring and autumn</i>' semantic fields drawn from nature and aural imagery to evoke the natural world and a sense of wonder and playfulness, e.g. '<i>an owl, a drake, a hawk</i>'; '<i>rustling sun and rain</i>' sense of parental guilt evoked through repetition, e.g. '<i>There are worse ways</i>' the structure makes frequent use of enjambment, caesura and fragmentation that echo the contrasts in imagery. <p>These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 4 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="336 376 533 416"><i>Growing Up</i></p> <p data-bbox="336 443 1150 483">Candidates may include the following in their answers:</p> <ul data-bbox="336 504 1461 1462" style="list-style-type: none"><li data-bbox="336 504 1461 656">• comparison of how Victorian or domestic genre novels explore the consequences of violence, e.g. depictions of threatening or abusive family environments in <i>Great Expectations</i> and <i>The Color Purple</i>; societal rupture as consequence of divorce in <i>What Maisie Knew</i><li data-bbox="336 656 1461 734">• comparison of forms of violence presented, e.g. physical, sexual, racial or psychological<li data-bbox="336 734 1461 887">• ways in which the consequences of violence are significant in the psychological or social maturation of characters, e.g. Estella's abusive marriage to Drummle; Maisie's separation from Mrs Wix; Harpo's abuse of Sofia and Squeak<li data-bbox="336 887 1461 1081">• the narrative methods used to present the consequences of violence, e.g. Gothic imagery used to foreshadow violent events in <i>Great Expectations</i>; the 'shuttlecock' metaphor to reflect consequences of divorce on Maisie; depictions of the legacy of African-American slavery through Nettie's letters<li data-bbox="336 1081 1461 1234">• comparison of settings used to present violence, e.g. the marshes in <i>Great Expectations</i>; dysfunctional households of Beale and Ida Farange in <i>What Maisie Knew</i>; colonial destruction of the Olinkan village in <i>The Color Purple</i><li data-bbox="336 1234 1461 1462">• ways in which writers use presentations of violence to reflect contextual factors and contemporary social debates, e.g. Dickens suggests that harsh criminal punishment and poverty increase potential for social violence; James explores the emotional consequences of divorce on children; Walker's depiction of racist violence against African-Americans at the turn of the 20th century. <p data-bbox="336 1496 1461 1536">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
3	<p data-bbox="304 376 501 414"><i>Growing Up</i></p> <p data-bbox="304 443 1118 481">Candidates may include the following in their answers:</p> <ul data-bbox="304 517 1449 1473" style="list-style-type: none"> • comparison of types of relationships presented between men and women and how they are explored within the conventions of the bildungsroman, e.g. romantic, familial or platonic • ways in which relationships between men and women reinforce contemporary social attitudes, e.g. importance of social class to marriage in <i>Great Expectations</i>; Victorian disapproval of adultery in <i>What Maisie Knew</i>; female confinement to, and attempts to escape from, domestic spaces in <i>The Color Purple</i> • ways in which relationships between men and women are presented as destructive, e.g. abusive relationship between Mrs Joe and Pip; device of letters and telegrams to depict Sir Claude and Miss Overmore's affair; marriage is presented as abusive within rural Georgia in <i>The Color Purple</i> • comparison of relationships between men and women that are positive, e.g. Biddy teaches Joe Gargery to read; Sir Claude's relationship as stepfather to Maisie; Nettie's marriage to Samuel • the narrative methods or settings used to present relationships between men and women, e.g. Pip's relationship with Estella presented through first-person focaliser; third-person omniscient narrator to comment on relationships in <i>What Maisie Knew</i>; contrast between oppression of Mr.-'s household and the freedom of Shug Avery's home • comparison of the ways in which changing social circumstances and contexts affect the exploration of relationships between men and women, e.g. changing attitudes towards marriage and divorce as explored by Dickens and James; Walker explores growing empowerment of African-American women. <p data-bbox="304 1509 1430 1547">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="304 293 676 327"><i>Colonisation and After</i></p> <p data-bbox="304 353 1118 387">Candidates may include the following in their answers:</p> <ul data-bbox="352 414 1449 1563" style="list-style-type: none"> <li data-bbox="352 414 1449 521">• ways in which all three novels present the dehumanising experience of colonialism and the ways in which fear is used as a tool of oppression <li data-bbox="352 533 1449 752">• ways in which writers create an atmosphere of fear, e.g. the macabre imagery of Freslevin's bones and description of his death affects Marlow in <i>Heart of Darkness</i>; the aural symbol of the echo in <i>A Passage to India</i> symbolises Mrs Moore's fears of death; British newspapers reflect contemporary fears of Windrush migration in <i>The Lonely Londoners</i> <li data-bbox="352 763 1449 983">• comparison of the forms of fear created, e.g. paranoia felt by the Europeans as they journey into the wilderness of the Congo river; Ronny Moore inflicts fear and humiliation on the Indian population of Chandrapore as retribution for Adela Quested's 'assault'; Galahad symbolises migrant fears and anxieties over inabilities to find employment <li data-bbox="352 994 1449 1178">• comparison of the ways different narrative methods are used to create a sense of fear, e.g. pathetic fallacy and foreshadowing in motifs of fog and silence in <i>Heart of Darkness</i>; symbol of the wasp in <i>A Passage to India</i>; comedic exaggeration of Tanty's bus journey underscores the fear induced by new places in <i>The Lonely Londoners</i> <li data-bbox="352 1189 1449 1373">• comparison of how changing societies are presented through an exploration of fear, e.g. the Company's fears of Kurtz and his use of violence symbolise growing awareness and criticism of imperialism; British colonial bureaucrats fear Indian cultures and traditions; violent clashes between Caribbean migrants and the British <li data-bbox="352 1384 1449 1563">• ways in which writers use contextual factors to create a sense of fear, e.g. Conrad's first-hand perspective of European colonialism in the Belgian Congo; background of the Amritsar Massacre as a symbol of the fear instilled in the Indian population by the British Raj; Selvon's own experience of the fears felt by Caribbean migrants. <p data-bbox="304 1601 1430 1635">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p><i>Colonisation and After</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • ways in which depictions of nature are an integral part of each novel, e.g. a resource to be exploited by colonial forces or as a reminder of the past • comparison of the ways in which depictions of the natural world are linked to the themes of colonisation, e.g. symbolism of the Thames and Congo Rivers as trade routes in <i>Heart of Darkness</i>; the discomfort of the British in the Marabar Caves in <i>A Passage to India</i>; motif of pigeons in <i>The Lonely Londoners</i> to reflect migrant economic desperation • how descriptions of nature are used to symbolise connection or isolation, e.g. personification of Marlow's loneliness in repeated images of darkness in <i>Heart of Darkness</i>; the wasp symbolises the unity of living things in <i>A Passage to India</i>; poetic descriptions of the Caribbean in <i>The Lonely Londoners</i> highlight the isolation of the migrant experience • how descriptions of nature are used to foreshadow violence, aggression or objectification, e.g. personification of the forest as a resisting force in <i>Heart of Darkness</i>; metaphor of the sky to signal the extent of British control in <i>A Passage to India</i>; Hyde Park as a symbol of Galahad's and Moses' interactions with white British women in <i>The Lonely Londoners</i> • narrative methods used to present contrast between urban and rural settings in all three novels • presentation of nature in the social context of the novels, e.g. Conrad's experience of the ivory trade; Forster and Selvon both highlight their own experiences of travel and migration in contrasting natural environments and landscapes. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p><i>Science and Society</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> ways in which unfairness is presented as a theme central to the dystopian or Gothic novel, e.g. subjugation of characters by state or individuals as linked to biological or social role and function comparison of how unfairness arises as result of scientific or social experimentation, e.g. in both <i>Never Let Me Go</i> and <i>Frankenstein</i> artificially-created lifeforms depicted through the Gothic motif of the 'other'; in <i>The Handmaid's Tale</i> Atwood draws upon historical and Biblical examples to depict gender oppression how characters resist or rebel against unequal treatment, e.g. attempts to defer donation in <i>Never Let Me Go</i>; the Creature murders William and Elizabeth in <i>Frankenstein</i>; the Mayday resistance in <i>The Handmaid's Tale</i> aims to overthrow the Sons of Jacob contrasts in setting that depict social or gender inequality, e.g. seclusion of Hailsham and the cottages; luxury of the Frankenstein home as juxtaposed with the DeLacey's woodland cottage; the symbol of the colonies as a depository for failed women comparison of language devices and symbolism used to present unfairness, e.g. motif of artwork used to reflect the doomed attempts to show potential for equality of the clones; Enlightenment motifs and symbols of electricity to reflect the arrogance of scientific genius; the noun choices in titles of 'un-women', 'Commander' and 'Handmaid' reflect social and gender hierarchies how contextual factors and contemporary concerns and fears are linked to the presentation of unfairness, e.g. contemporary debates surrounding personhood in <i>Never Let Me Go</i>; Shelley's own life and background; sexual and gender inequality as part of patriarchal systems in <i>The Handmaid's Tale</i>. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p><i>Science and Society</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • the role of secrecy and secrets, ways in which social institutions or individuals seek to keep them and the impact that they have • comparison of the types of secret, e.g. the guardians hide the full extent of donation from the clones in <i>Never Let Me Go</i>; Frankenstein conceals the existence of the Creature in <i>Frankenstein</i>; Ofglen's involvement with the resistance in <i>The Handmaid's Tale</i> • comparison of the ways in which secrets relate to the dystopian and Gothic genres and their focus on themes of concealment and discovery, e.g. Ishiguro presents a society that prefers to hide the realities of its medical advancements; Shelley explores Enlightenment attempts to uncover the secrets of life; Atwood uses the symbol of Jezebels to present the hidden sexual hypocrisy of the commanders and totalitarian regimes • ways in which each narrative builds to a moment of revelation or denouement • how narrative methods and language devices are used to present secrets, e.g. motifs of fantasy and pretence in Ruth's lies that she knows about deferrals; Walton's frame narrative and letters reveal Frankenstein's story; winged eye emblem of the secret police to symbolise constant surveillance of Gilead's inhabitants • comparison of the ways in which contextual factors reflect societal concerns and fears that the truth is being hidden, e.g. Ishiguro and Shelley both explore public fears about the consequences of scientific advancement; Atwood portrays the paranoia of Reagan-era politics. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="276 331 635 369"><i>Women and Society</i></p> <p data-bbox="276 394 1086 432">Candidates may include the following in their answers:</p> <ul data-bbox="276 450 1412 1458" style="list-style-type: none"> <li data-bbox="276 450 1412 533">• the alienated protagonist or narrator — isolated or excluded from society — who experiences the effects of loneliness as a result <li data-bbox="276 539 1412 725">• comparison of different ways in which loneliness is experienced, e.g. loneliness and isolation as result of contemporary pressures surrounding marriage and relationships for women in <i>Mrs Dalloway</i> and <i>Wuthering Heights</i>; Denver's loneliness and sense of abandonment after the death of Baby Suggs and disappearance of Buglar and Howard in <i>Beloved</i> <li data-bbox="276 732 1412 882">• comparison of the effects of loneliness, e.g. Septimus Smith's violent experiences of shellshock isolate him from Lucrezia; Hareton Earnshaw is kept friendless and uneducated by Heathcliff; Sethe refuses to leave 124, associating it with loss <li data-bbox="276 889 1412 1039">• ways in which characters seek connection, e.g. motif of flowers and gifts as Richard Dalloway attempts to connect with Clarissa; Isabella Linton's infatuation with Heathcliff; the growing romance between Sethe and Paul D. <li data-bbox="276 1046 1412 1229">• comparison of the different ways in which narrative methods present loneliness, e.g. Clarissa Dalloway and Septimus Smith used as foils to highlight each others' loneliness; Lockwood as the outsider narrator; competing narrative voices of Sethe, Denver and Beloved reflect the disconnection between parent and child <li data-bbox="276 1236 1412 1458">• comparison of the contextual factors used to explore the effects of loneliness, e.g. Woolf's awareness of social dislocation and the psychological impact of First World War; Morrison's setting of <i>Beloved</i> post the Fugitive Slave Act highlights the isolating experiences of runaway slaves; modern critical debate related to Heathcliff's ethnicity in <i>Wuthering Heights</i>. <p data-bbox="276 1496 1398 1534">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p><i>Women and Society</i></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> ways in which settings are used to explore societies at the point of change, e.g. Woolf explores power and privilege through a depiction of 1920s London; Morrison portrays Reconstruction-era Cincinnati; Brontë's use of pathetic fallacy evokes contemporary social tensions comparison of the thematic significance of contrasting locations, e.g. depictions of Westminster as juxtaposed with happier memories of Bourton in <i>Mrs Dalloway</i>; the significance of Sweet Home and 124 for Sethe; the Romantic isolation of the moors and domestic spaces in <i>Wuthering Heights</i> comparison of how settings reflect the impact of the past upon the present, e.g. sensory imagery evokes Richard Dalloway's memories of Norfolk in <i>Mrs Dalloway</i>; Gothic use of revenants and haunted homes in <i>Beloved</i> to reflect Sethe's guilt and in <i>Wuthering Heights</i> to evoke Heathcliff's grief how narrative methods are used to present settings, e.g. the motif of Big Ben reflects Clarissa Dalloway's fear of time and death; frame narrative and multiple focalisers to explore differing perspectives on settings in <i>Beloved</i> and <i>Wuthering Heights</i> comparison of time settings, e.g. compressed narrative of <i>Mrs Dalloway</i> interspersed with impressionistic memories; 're-memory' in <i>Beloved</i>; contrast between childhood and adulthood in <i>Wuthering Heights</i> how contextual factors influenced presentations of settings, e.g. Woolf's alternative title of '<i>The Hours</i>' reflects her interest in the fluidity of time; Morrison's fictionalised depiction of the history of Margaret Garner; Brontë explores significant social change and its impact on social and personal relationships. <p>These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 4 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. • 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.