



Pearson

Mark Scheme (Results)

January 2017

Pearson Edexcel International GCSE
In English Literature (4ET0) Paper 02

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

January 2017

Publications Code 4ET0_02_1701_ER

All the material in this publication is copyright

© Pearson Education Ltd 2017

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.

Assessment Objectives: 4ET0/02

A03	Understanding of the writers' use of language, structure and form to create literary effects.
A04	A focused, sensitive, lively and informed personal engagement with literary texts.

Paper 2: Unseen Texts and Poetry Anthology**Section A**

Question Number	<p>How does the writer convey his thoughts when imagining being a tiger in this poem?</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> • the poet's descriptive skills • the poet's choice of language • the poet's use of structure and form. <p>Support your answer with examples from the poem.</p>
	Indicative content
1	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</p> <p>The poet's descriptive skills:</p> <ul style="list-style-type: none"> • the title could suggest that the poet is 'shadowing' the tiger's every move; this is echoed by the 'net of shadows' and the 'golden stripy shadows' • the poet begins by presenting his wish of being a 'tiger in the Indian jungle' and continues by describing the life he would experience living as a tiger; the speaker is young, with child-like references to the 'teacher', 'blackboard' and 'Kitten-curious' • the use of colour imagery helps to promote the vivid imagined scene: 'blackboard', 'crown of pollen', 'glitter among the dark green leaves', 'vine-covered', 'fireflies', 'red, bubbling sun', 'shadows', 'strawberry-coloured', 'golden stripy shadows' • the speaker considers the blissful, majestic and serene life of the tiger: 'I'd lie stretched out in my secret den' • sensory images convey the poet's vision in order to make it more tangible and realistic: 'smudged', 'pad about', 'twitch', 'chatted', 'hum', 'sniff the damp jungly air', 'exotic flowers' • the poem ends with a contemplative and ambiguous thought: 'I would dream a tiger's dream'; the reader assumes that this is a happy dream of freedom and contentment, perhaps suggesting that the speaker currently feels trapped and longs for escape. <p>The poet's choice of language:</p> <p>Reward all relevant examples of language and comments on its effectiveness, e.g.:</p> <ul style="list-style-type: none"> • the poet uses repetition when he emphasises his wish to be 'a tiger in the Indian jungle' • the use of metaphors conveys the poet's ideas, enabling the reader to visualise the scene: 'The jungle would be my teacher', 'the night sky a blackboard smudged with stars' • similes convey comparisons and emphasis of size, movement and strength: 'paws big as frying pans', 'tail would twitch like a snake' • the personification of 'the monkeys chatted' and 'hum quiet-tiger tunes', 'fireflies would dance', 'sun / Go fishing' • hyperbole is used to suggest the speaker's excitement and the tiger's power, seclusion and optimism: 'discover abandoned cities', 'no human feet had trod for centuries', 'looked for me miles and miles away' • the use of plosives and other hard sounds emphasise the power of the tiger: 'pad', 'paws', 'pans', 'glitter', 'dark', 'green', 'discover abandoned'; these contrast with the softer sounds towards the end of the poem, perhaps showing security and contentment: 'lord...lost.../leap', 'hum', 'stripy shadows'.

	<p>The poet's use of structure and form:</p> <ul style="list-style-type: none"> • the poem is structured in short two or three line stanzas of small separate ideas of how life as a tiger could be • first person narrative makes the poem more personal and conveys a sense of awe for the tiger • the lack of punctuation presents a flow of thought and the stream of consciousness; one comma is used, but the use of plosives provides phonetic stops: 'pans', 'pollen' • 'I wish I was a tiger in the Indian jungle' is repeated three times, with the slight variant 'If I were' near the middle of the poem, suggesting what adventures the speaker would have if given the chance • the informal tone provides a relaxed, peaceful, idealistic atmosphere: 'jungly air', 'I'd hum', 'I'd watch'. <p>These examples are suggestions only. Accept any valid responses. Reward a clear personal response, provided this is well supported from the text.</p>
--	---

Level	Mark	AO3
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none"> • Little understanding of language, structure and form and how these are used to create literary effects • Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings • Limited use of relevant examples to support the answer
Level 2	5-8	<ul style="list-style-type: none"> • Some understanding of language, structure and form and how these are used to create literary effects • Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings • Some use of relevant examples to support the answer
Level 3	9-12	<ul style="list-style-type: none"> • Clear understanding of language, structure and form and how these are used to create literary effects • Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings • Use of clearly relevant examples to support the answer
Level 4	13-16	<ul style="list-style-type: none"> • Thorough understanding of language, structure and form and how these are used to create literary effects • Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings • Use of assured, relevant examples to support the answer
Level 5	17-20	<ul style="list-style-type: none"> • Perceptive understanding of language, structure and form and how these are used to create literary effects • Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings • Discriminating use of relevant examples to support the answer

<p>Question Number</p>	<p>Explain how the writer conveys the experience of visiting a zoo in this extract. In your answer you should consider:</p> <ul style="list-style-type: none"> • the writer’s descriptive skills • the writer’s choice of language • the writer’s use of structure and form. <p>Support your answer with examples from the extract.</p>
	<p>Indicative content</p>
<p>2</p>	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text.</p> <p>The writer's descriptive skills:</p> <ul style="list-style-type: none"> • the speaker describes his visit to the zoo with his nephew; at first, for the speaker, it is described as being rather tedious as each exhibit is viewed ‘cage to cage’ and ‘it was time to leave’, but once the tiger has been seen, it has a profound effect on the speaker; the experience was quite different for Dharam • the lions are described as being indifferent and representative of city people: ‘not talking, like a true city couple’; ironically, this juxtaposes with the speaker’s philosophy: ‘Let animals live like animals; let humans live like humans’ • the nephew, Dharam, is described as if he is enjoying every minute of his visit to the zoo, ‘made faces and pleaded’ • the rarity and uniqueness of the tiger is emphasised: ‘The creature that gets born once every generation’ • the strong imagery of the tiger is presented by the binary opposition of black and white: ‘Black stripes and sunlit white fur ... black-and-white film’ • the tiger is described as being almost in a trance in order to free himself from his boredom: ‘hypnotizing himself ... only way he could tolerate this cage’ • there is acknowledgement of the tiger’s rarity; the animal is described as being ‘like a thing under a spell’; this mystical description is used again when the tiger is referred to being a ‘thing’, as if possessing magical powers • the speaker describes how his eyes meet the tiger’s; the effect that the tiger has on the speaker is one of awe and fear; he faints. <p>The writer's choice of language:</p> <p>Reward all relevant examples of language and comments on its effectiveness, e.g.:</p> <ul style="list-style-type: none"> • repetition is used to emphasise the boredom of both spectator and animal: ‘cage to cage’, ‘same line, again and again’ • anthropomorphism is used to describe the lion and lioness as they ‘were not talking, like a true city couple’ • similes provide strong visual images: ‘like watching the ... film’, ‘like my master’s eyes’ • the repetition and alliteration of ‘bamboo bars’ emphasise the tiger’s imprisoned state • the reaction of the speaker is extreme as a result of making eye contact with the tiger: ‘a tingling went ... my groin’, ‘It’s <i>not</i> true’, ‘my feet were slipping’.

	<p>The writer's use of structure and form:</p> <ul style="list-style-type: none"> the use of first person narrative provides both the details of the visit and the speaker's inner-most thoughts and feelings reported speech and dialogue at the beginning of the extract help to convey the close relationship between the nephew and uncle short sentences and italics are used for emphasis: 'Not <i>any</i> kind of tiger' longer complex sentences provide strong visual images and contrasts the frequent use of parenthetical dashes provides additional information or comment paragraph length is varied, perhaps reflecting the movement of his thoughts and attention the short sentences in the final paragraph build suspense and tension as the pace quickens to reflect the speed at which the speaker faints. <p>These examples are suggestions only. Accept any valid responses. Reward a clear personal response, provided this is well supported from the text.</p>
--	---

Level	Mark	AO3
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none"> Little understanding of language, structure and form and how these are used to create literary effects Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings Limited use of relevant examples to support the answer
Level 2	5-8	<ul style="list-style-type: none"> Some understanding of language, structure and form and how these are used to create literary effects Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings Some use of relevant examples to support the answer
Level 3	9-12	<ul style="list-style-type: none"> Clear understanding of language, structure and form and how these are used to create literary effects Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings Use of clearly relevant examples to support the answer
Level 4	13-16	<ul style="list-style-type: none"> Thorough understanding of language, structure and form and how these are used to create literary effects Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings Use of assured, relevant examples to support the answer
Level 5	17-20	<ul style="list-style-type: none"> Perceptive understanding of language, structure and form and how these are used to create literary effects Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings Discriminating use of relevant examples to support the answer

Section B

Question Number	<p>How are parents presented in <i>Once Upon a Time</i> and <i>A Mother in a Refugee Camp</i>?</p> <p>Support your answer with examples from the poems.</p>
	Indicative content
3	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the two texts. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</p> <p>Once Upon a Time:</p> <ul style="list-style-type: none"> • the poem is presented from the father's point of view; it begins and ends 'Once upon a time', as if the father's views on life are fantastical and unobtainable; life is not the same as it was • the father's life is presented with a sense of regret; he has to conceal his feelings; age changes us and we become bitter: 'I want to relearn/how to laugh' • the father feels that, in the past, people used to show sincere feelings: 'they used to laugh with their hearts', 'shake hands with their hearts' • the father is envious of his son's lack of cynicism: 'once upon a time when I was like you' • metaphors are used to convey the father's view of life now: 'laugh with their teeth', 'ice-block-cold eyes' • the simile 'like a snake's bare fangs!' demonstrates how the father feels • compound words help to convey the father's feelings of the insincerity in life: 'homeface', 'officeface' • the repetition of 'when I was like you' suggests regret of growing old and the loss of innocence • the shorter final stanza suggests a reversal of roles with the son teaching the father. <p>A Mother in a Refugee Camp:</p> <ul style="list-style-type: none"> • the poet makes a distinction between this mother and the others in the camp who 'Had long ceased to care, but not this one' • there is an emphasis on the mother's loving care, saying she is more tender than 'Madonna and Child', using an iconic religious image; the Madonna's child was also destined to die • the picture of the camp is very visual and graphic, describing the 'unwashed children' and their terrible afflictions, emphasised by the use of plosives: 'ribs', 'bottoms', 'labored', 'Behind blown-empty bellies' • the mother is presented as being aware of her son's fate and her 'tenderness' is demonstrated, but she conceals her grief through her 'ghost-smile between her teeth' • there is a contrast between life now in the camp and life as it was before: the mother cares for her son in terms of practical actions, such as bathing him and combing his hair; the concluding simile ('Like putting...') demonstrates that her 'little daily act(s)' will continue • the poet suggests that this maternal love survives under such desperate conditions and manifests itself in small everyday actions • the poem is structured in free verse and is in one stanza, perhaps reflecting the spontaneous flow of thought to present the mother and her actions, which is also emphasised through the use of enjambement

	<ul style="list-style-type: none"> the use of ellipses signals different times and focal points during the observation of the mother with her dying son. <p>These examples are suggestions only. Accept any valid responses.</p> <p>Reward a clear personal response, provided this is well supported from the texts.</p>
--	---

Level	Mark	AO3 / AO4
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none"> Engagement with the text is limited, examples used are of limited relevance Little understanding of language, structure and form and how these are used to create literary effects Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings
Level 2	5-8	<ul style="list-style-type: none"> Some engagement with the text is evident, examples used are of partial relevance Some understanding of language, structure and form and how these are used to create literary effects Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings
Level 3	9-12	<ul style="list-style-type: none"> Sound engagement with the text is evident, examples used are of clear relevance Clear understanding of language, structure and form and how these are used to create literary effects Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings
Level 4	13-16	<ul style="list-style-type: none"> Sustained engagement with the text is evident, examples used are thoroughly relevant Thorough understanding of language, structure and form and how these are used to create literary effects Sustained connections are made between particular techniques used by the writer and presentation of ideas, themes and settings
Level 5	17-20	<ul style="list-style-type: none"> Assured engagement with the text is evident, examples used are discriminating Perceptive understanding of language, structure and form and how these are used to create literary effects Perceptive connections are made between particular techniques used by the writer and presentation of ideas, themes and settings

Question Number	<p>Show how the poets convey their wishes for the future in <i>Prayer Before Birth</i> and one other poem from the Anthology.</p> <p>Support your answer with examples from the poems.</p>
	Indicative content
4	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the two texts. Indicative content is offered on <i>Prayer Before Birth</i>, but because candidates are asked to choose any other appropriate poem from the selection, it is not possible to indicate content for the second except in generic ways.</p> <p>Prayer Before Birth:</p> <ul style="list-style-type: none"> • the monologue conveys the unborn child's fears of the world and wishes for the future; the unborn child pleads with God for protection in life throughout the prayer. The fears are different in nature, ranging from childish nightmares in stanza one, through physical ill-treatment in stanza two to the emotional, mental and moral corruption of the child himself • the unborn child wants to be surrounded by nature and craves nature's company in life: 'grass to grow for me, trees to talk/to me, sky to sing to me', rather than being exposed to the evils in life; stanza three highlights the unborn child's wishes and looks to the restorative powers of nature and the 'white light' for guidance • the unborn child asks God for 'strength against those' who could corrupt life and the unborn child would prefer to die, rather than be born and exposed to the dangers • repetition is used to emphasise the unborn child's situation and to heighten wishes for the future: 'I am not yet born' • alliteration and assonance provide internal rhyme and emphasise the horror and menacing threats the child will face: 'bloodsucking bat or the rat', 'tall walls wall me', 'with wise lies lure me' • the metaphorical 'cog in a machine' suggests a fear of the lack of identity and child desires the 'strength' to be independent • the negative tone provides a depressing view of life and a fear of the world; the unborn child wishes for a good life • rhyme is internal, and linked to repetition: 'hither and/thither or hither and thither' • the stanza shapes are distinctive with an opening plea followed by a detailed list, which builds in pace as the lines shorten. The two short stanzas perhaps sum up the fears and wishes for the future, while the final short line ('Otherwise kill me') shows the strength of the desperate wish. <p>The second poem:</p> <ul style="list-style-type: none"> • the poem chosen must be one in which the theme of wishes for the future is significant, such as: <i>If -</i>, <i>Once Upon a Time</i>, <i>Do not go gentle into that good night</i>, <i>Remember</i> or any other appropriate poem from the collection. <p>Reward a clear personal response, provided this is well supported from the texts.</p>

Level	Mark	AO3 / AO4
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none"> Engagement with the text is limited, examples used are of limited relevance Little understanding of language, structure and form and how these are used to create literary effects Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings
Level 2	5-8	<ul style="list-style-type: none"> Some engagement with the text is evident, examples used are of partial relevance Some understanding of language, structure and form and how these are used to create literary effects Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings
Level 3	9-12	<ul style="list-style-type: none"> Sound engagement with the text is evident, examples used are of clear relevance Clear understanding of language, structure and form and how these are used to create literary effects Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings
Level 4	13-16	<ul style="list-style-type: none"> Sustained engagement with the text is evident, examples used are thoroughly relevant Thorough understanding of language, structure and form and how these are used to create literary effects Sustained connections are made between particular techniques used by the writer and presentation of ideas, themes and settings
Level 5	17-20	<ul style="list-style-type: none"> Assured engagement with the text is evident, examples used are discriminating Perceptive understanding of language, structure and form and how these are used to create literary effects Perceptive connections are made between particular techniques used by the writer and presentation of ideas, themes and settings

