



Mark Scheme (Results)

June 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

June 2017

Publications Code 4ET0_02_1706_MS

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.

Paper 2: Unseen Texts and Poetry Anthology

Section A

| | |
|-----------------|---|
| Question Number | <p>Explain how the poet presents her thoughts about the otter. 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 form and structure. <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. Evidence of a degree of personal response must be given. 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 poet describes her encounter with an otter and gradually reveals how they communicate through 'body expression', suggesting that one does not need to talk in order to communicate • the poet suggests that her relationship with the otter will develop and a trust will be formed when she says 'not yet'; she will discover more about the creature and that this is not her first encounter, as she returns 'morning after morning'; the otter provides the poet with a bond to nature • the otter is described as making guttural sounds, as 'he has trouble with vowels' • the poet uses anthropomorphism to compare the otter's life with her own and is possibly suggesting that the otter's simple life is better, as the river appears to be better: 'and still/I don't jump in' • the otter appears to be full of life and vitality ('dives and exhales and lifts'), but the poet remains still, 'sitting on the shore' • the otter appears to have no fears about the future or of his habitat: 'imagines the river will last forever' • the poet describes her admiration of the otter ('I admire his whiskers/and his dark fur') and abhors the thought of how otters' fur is used by humans ('I would rather die than wear'). <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 use of a simile compares the otter with a 'sleekest fish', suggesting it is smooth and graceful in movement • the use of the tricolon with powerful verbs to describe the otter's strength: 'dives', 'exhales' and 'lifts'; these conclude with a gentle image of 'bubbles' • the use of the dash signals that the poet will provide detail of the otter's 'body expression' • alliteration, particularly with the use of sibilance, conveys an almost silent atmosphere, possibly with a slight wind, the ripple of water or the poet whispering so as not to disturb the otter: 'swims like the sleekest fish', 'sitting on the shore./Sometimes he comes close' • the use of a list of things the otter does not have, and the things that the poet does, suggests that the otter's life is simple and uncomplicated unlike the poet's life |

- the use of 'imagines', 'envy' and the repeated 'wonder(s)' has almost Biblical connotations and this is supported with the reference to religion, 'worship'; the words convey strong emotions and are often linked in philosophy
- the list of three presents the river as being 'cold and fresh and alive'; the positives of the otter's environment are juxtaposed with the possible negativity of the poet's 'dry house'.

The poet's use of structure and form:

- the poem is written in free verse, possibly to reflect the unrestricted freedom and/or movement of the otter
- the six stanzas vary in length: the ideas become more fluid and detailed as the poem progresses, perhaps deliberately chosen to present widening thoughts or a ripple effect
- first person narrative provides a personal reflection of a magical moment
- repetition, 'Little by little', 'He does not', 'morning after morning', emphasises the simplicity and gentleness of the otter's life
- the otter 'does not envy' the poet, but the tone of the poem suggests that the poet envies the otter's life.

These examples are suggestions only. Accept any valid responses.

Reward a clear personal response, provided this is well supported from the text.

| 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 presents the otter's experiences 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 otter's first swimming experience and first tentative steps to independence are described in detail: 'tried to walk', 'he floated'; the use of anthropomorphism endears the otter to the reader, especially as he is so young the control of movement and different directions he took are provided to demonstrate his extreme joy: 'in his happiness' recognition of different landmarks help to set the scene and to present the reader with an idyllic and peaceful setting: 'Willow Island', 'the kingfisher's nest', 'Peal Rock', 'the otter-path' the writer describes the night time and the effect of the Moon and its reflection on the water: 'It danced on the water' and it 'swam away from him' sensory images evoke a powerful natural world free of humans: 'swallowing water', 'sniffing it', 'he noticed the moon', 'touch it with his paw', 'the bleat of lambs'. However, the otter is afraid of the threatening nightjar: 'noise of a dry stick cracking' figurative language is used to describe the grass both in appearance and in relative height to the otter, providing a sense of scale: 'rose above his head like the trees of a forest'. <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"> the use of repetition to enhance the sense of excitement and distance: 'he turned and turned', 'Farther and farther' the use of tricolon: 'sneezing, spitting, coughing' to emphasise how much water got up the otter's nose the Moon, grasses and the nightjar are personified: 'It danced on the water' and 'swam away from him'; 'grasses ... whispering as they swayed', 'The nightjar ... clapping its wings' a wide range of similes provide comparison for the reader to imagine the scene even more clearly: 'wiggled like a silver fish', 'like the dust in an...', 'hawk-like glidings', 'like the trees of a forest', 'like his rudder' colour imagery helps to provide an almost mystical setting: 'silver', 'buttercups', 'moonlight gleaming'. <p>The writer's use of structure and form:</p> <ul style="list-style-type: none"> the extract is written in third person narrative and is in past tense the first paragraph describes how the otter discovers that he can swim; the second is about the otter's playfulness with the Moon; the third changes tone and becomes more sinister with the threat of being hunted |

| | |
|--|---|
| | <ul style="list-style-type: none"> the tone in the first paragraph is one of surprise and excitement and is quite child-like in narrative with the repeated 'and'; the second paragraph is full of happiness and adventure and the third presents threat, fear and relief sentence structures range from the simple to complex; the final paragraph is punctuated with frequent commas, perhaps to echo the otter's increased breathing, gasping for breath after his exertions and also of the fear of the nightjar hunting overhead. <p>These examples are suggestions only. Accept any valid responses.</p> <p>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 | How are recollections of childhood presented in <i>Half-past Two</i> and <i>Piano</i> ? Support your answer with examples from the poems. |
| | 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. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</p> <p>Half-past Two:</p> <ul style="list-style-type: none"> • the poem begins 'Once upon a ...', suggesting the poem tells a story, just like a fairy tale • the poet presents childhood as innocent and confusing; the child does not understand time and is forgotten by the teacher: 'I forgot all about you' • the child is described as being scared of authority: 'too scared at being wicked to remind her' • the repeated use of capitalisation, 'Something Very Wrong', suggests that it must have been serious, but the child is unaware of what he has actually done. Humour is added because, despite the capital letters, what it was has since been forgotten • the use of parenthesis provides the reader with additional information, the background of the situation and an adult viewpoint • compound words provide an innocent view of time in childhood: 'Gettinguptime, timeyouwereofftime' • the clock is personified to emphasise the child's young age: 'the little eyes', 'two long legs for walking' • a strong awareness of sensory images is an important feature of childhood: 'smell of old chrysanthemums', 'silent noise', 'knew the clockface' • the oxymoron 'silent noise' conveys the child's acute awareness of the silence • the dialogue in italics emphasises how the child had been forgotten: '<i>My goodness, she said</i>' • the child never forgot not 'knowing time', but it is described as an escape, so it is not an unpleasant experience: 'He escaped into the clockless land for ever' • the reader is left feeling some empathy with the child. <p>Piano:</p> <ul style="list-style-type: none"> • the adult speaker, listening to a woman sing, recalls visual memories of his childhood, 'Taking me back down the vista of years', when his mother used to sing and play the piano to him: 'a mother who smiles as she sings' • the imagery used in the poem creates a traditional family setting, which is possibly an idealistic memory: 'with winter outside / And hymns in the cozy parlor'; the speaker is perhaps longing again for that sense of security that being a child gave him • language choices in the onomatopoeic description of the 'boom of |

the tingling strings' provide a contrast, highlighting the great sound generated by the intricacies of the mechanics of the piano, which perhaps suggests the piano is an extended metaphor for the speaker's childhood, where great memories came out of many small actions or events

- the tone of the poem is mixed as the speaker reminisces: he feels much warmth at 'The glamour/Of childish days' in contrast with his response to the 'clamor' of the singer in the present, 'With the great black piano appassionato'
- emotions are heightened: 'I weep like a child for the past' and he is also overwhelmed with sadness: 'my manhood is cast/Down in the flood of remembrance'.

These examples are suggestions only. Accept any valid responses.

Reward a clear personal response, provided this is well supported from the texts.

| 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 thoughts about others in <i>Remember</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>Remember</i>, but because candidates are asked to choose any other appropriate poem from the Anthology, it is not possible to indicate content for the second except in generic ways.</p> <p>Remember:</p> <ul style="list-style-type: none"> • in the early 1860s, Rossetti fell in love with Charles Cayley. The couple were engaged to be married, but Rossetti decided to break the engagement because of their differing religious views. This poem, written in 1862, is believed to have been for Cayley, while the two were still together and when Rossetti feared she might die. Rossetti wanted to die in the knowledge that her partner would live the rest of his life with happy memories • the poem is a (Petrarchan) sonnet with a theme of love and begins with a sad request: 'Remember me when I am gone'; however, there is a slight ambiguity in the poet's attitude: 'You tell me of our future that you planned' • the poet's view of death is also ambiguous and 'when I am gone away' may be seen as euphemistic, used to spare her partner pain • the poet concerns herself about the feelings of her beloved • in the event of her death, the poet asks her partner not to 'grieve' but to 'forget and smile' • the octet, lines 1-8, focuses on remembering; the sestet, lines 9-14, focuses on forgetting and overcoming grief • there is a regular rhyme that contributes to the sonnet form • the poet uses a formal tone when presenting her argument or point of view • although entitled <i>Remember</i>, the final lines are about forgetting; therefore it is a paradox; the poet wants her partner to be happy rather than live a life mourning her loss. <p>The second poem:</p> <ul style="list-style-type: none"> • the poem chosen must be one in which the theme of 'thoughts about others' is significant, such as: <i>Do not go gentle into that good night</i>, <i>Poem at Thirty-Nine</i>, <i>La Belle Dame sans Merci</i>, <i>A Mother in a Refugee Camp</i>, <i>Piano</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 |

