



Mark Scheme (Results)

Summer 2018

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

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

Summer 2018

Publications Code 4ET0_02R_1806_MS

All the material in this publication is
copyright © Pearson Education Ltd
2018

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>How does the poet convey his thoughts about the cat in this poem? 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>
1	<p>Indicative content</p> <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 to simply list literary devices.</p> <p>The poet's descriptive skills:</p> <ul style="list-style-type: none"> the poem describes a Tom-cat that becomes an evil predator by night but by day he is a totally different creature when he will 'play he's tame, and purr' the Tom-cat is described as an evil being: 'wail', 'snaky tail', 'Malevolent', 'devil', eyes of 'coals from the middle of Hell', his 'demon's song' and 'demon's tail' the description of the cat as a 'bard' links to the description of how the cat wails, 'chants' and 'sings to the stars' the cat's movements are described as though he is a wild cat in the jungle as he 'twists and crouches' and 'bares his curved sharp claws' the cat is described as being a 'Beast' from a 'primeval' world; he is the leader of his 'clan', suggesting that he is not alone the Tom-cat's domesticated side is described in the penultimate stanza ('lick his silky fur'). He will 'lie on a rug to-morrow' and purr the final verse suggests that he soon returns to his evil ways. <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"> sounds are used throughout the poem: 'wail' is repeated; 'chants', 'sings', 'Give voice', 'beat' and 'demon's song' suggest that the noises the cat makes are continuous like a chorus, but these sounds are described negatively and possibly unwelcome to the speaker alliteration: 'bony, brindled' emphasises the harsh, evil nature of the cat; 'crouches and capers' and 'curved sharp claws' echo the spitting, wild sounds that a cat makes metaphors describe the cat with his 'snaky tail' and eyes that are 'coals from the middle of Hell'; the descriptions further support the idea that the Tom-cat is dangerous and evil

- the moon is personified; it is described as being 'blotched' as it 'leers over the roofs', as if working in partnership with the 'clan' of cats by encouraging and supporting them in their 'scorn of man'
- the onomatopoeic 'purr' suggests the cat is changed by day and becomes an ideal pet; by day his eyes are described as 'yellow' that are metaphorically 'veil[ed]', but at night they are fiery
- the Tom-cat's tail is described as being 'snaky' in the first stanza, but in the final stanza it is a 'demon's tail', perhaps suggesting the cat is becoming more and more malevolent.

The poet's use of structure and form:

- the poem is written in six quatrains of alternate rhyme, perhaps suggesting the regularity and predictability of the Tom-cat's daily routine
- the regular rhythm supports the idea of the Tom-cat's 'chants' and the regular 'beat' of his tail
- the first line ('midnight in the alley') is repeated in the last stanza, suggesting that the events of the poem take place over twenty-four hours.

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 cat in this extract.</p> <p>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>2</p>	<p>Indicative content</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 writer is surprised on returning home to discover a ‘ginger cat curled up on a doormat’ of a flat • the writer stresses how he approaches cautiously: ‘Edging closer’. He admits that he has ‘always had a bit of a soft spot’ for cats, which explains his interest in this stray and why he ‘couldn’t resist’ introducing himself to the cat • the cat is described as having an ‘unflappable confidence about him’. It is unusual for the writer to feel that he is the one invading the cat’s territory • the writer continues to develop how the cat is presented; he is ‘studious’ and ‘aloof’ but enjoys the ‘affection’ he is shown • sympathy is created for the cat as he is in ‘poor condition’. His fur has ‘uneven bald patches’ and the cat is ‘in need of a good meal’. <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"> • alliteration gives the cat’s eyes more intensity: ‘glowing eyes in the gloom’ • the ‘darkness’ of the corridor contrasts with the ‘glowing eyes’, ‘ginger cat’ • the cat is heard through the onomatopoeic ‘meowing’, which breaks the silence in the hallway • a triplet describes and intensifies the cat’s stare: ‘steady, curious, intelligent’ • sibilance is used to enhance the quiet atmosphere: ‘soft spot’, ‘same studious, slightly aloof...’ • sensory images of touch become more confident as the cat’s initial ‘brushing himself lightly against me’ becomes firmer with ‘rubbing against me’ • the extract ends with an abbreviation (TLC), which further supports the casual, friendly and affectionate tone of the writer. <p>The writer's use of structure and form:</p> <ul style="list-style-type: none"> • the extract is written in first-person narrative; the reader is introduced to the cat as the writer discovers him

	<ul style="list-style-type: none"> • it contains a mixture of simple, compound and complex sentences and paragraphs of varying length • figures of speech and colloquialisms are used to show the writer's warmth and kindness towards the cat: 'Hello, mate' • real and imagined dialogue between the writer and the cat provide a sense of warmth and trust that develops in a short space of time. <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	<p>How are lessons in life presented in <i>Once Upon a Time</i> and <i>Poem at Thirty-Nine</i>?</p> <p>Support your answer with examples from the poems.</p>
3	<p>Indicative content</p> <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 to simply list literary devices.</p> <p>Once Upon a Time:</p> <ul style="list-style-type: none"> • the poem 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 as unwanted lessons have been learned • life is presented with a sense of regret; the father has to conceal his true 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' • now he has learned to accept that things have changed: 'laugh with their teeth', 'ice-block-cold eyes' • the father is envious of his son's innocence and wishes to 'unlearn' the ways that he feels sad about: 'once upon a time when I was like you', 'I want to be what I used to be' • metaphors are used to convey the father's view of other people: • 'laugh with their teeth', 'ice-block-cold eyes' • the simile 'like a snake's bare fangs' demonstrates how the father feels that his laugh and smile have become bitter • compound words help to convey the father's feelings of his own insincerity in life: 'homeface', 'officeface' • the repetition of 'when I was like you' suggests regret at growing up • the shorter final stanza suggests a reversal of roles: the son teaching the father. <p>Poem at Thirty-Nine:</p> <ul style="list-style-type: none"> • the narrative poem is semi-autobiographical and the title refers to Walker's age when she wrote it; the poet reminisces about her father and the life skills that he taught her to escape the life that he had been forced to lead • the opening statement conveys the poet's regret at the loss and this is repeated with an exclamation mark later in the poem: 'How I miss my father!'; she is caring and possibly feeling guilty when she says that she wishes that her father 'had not been / so tired'

- the father taught his daughter the life skills of 'Writing deposit slips and checks', 'telling the truth' and possibly the 'sharing of good food'; the poet demonstrates that she is careful with money, honest and generous
- there is the suggestion that the poet had a strict upbringing and that her father beat her, although she is not resentful and learned from her experiences: 'did not always mean / a beating'
- the poet seeks approval from her father and knows he would be proud of her: 'He would have grown / to admire / the woman I have become'
- the concluding lines demonstrate the poet's skills when she lists what she has learned: 'cooking, writing, chopping wood, / staring into the fire'; showing that she is practical, talented and able to take time to think
- the poem is written in free verse and divided into two sections of three stanzas; one section is negative, the other positive, perhaps suggesting how her views have changed now that she has matured
- the use of 'I' makes the poem personal and nostalgic, demonstrating the poet's love for her father whilst revealing the strong, caring woman that she has become.

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	Show how the poets present a feeling of sadness in <i>Piano</i> and one other poem from the Anthology. Support your answer with examples from the poems.
4	<p>Indicative content</p> <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>Piano</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>Piano:</p> <ul style="list-style-type: none"> • listening to a woman sing brings back memories of childhood, 'Taking me back down the vista of years', as if seeing them in his mind's eye; the memories of his mother make the speaker feel sad • the sibilance of the opening line 'Softly, in the dusk, a woman is singing to me' prompts the memories. This contrasts with the later 'clamor / With the great black piano appassionato' which leaves him unmoved • onomatopoeia and assonance are used, providing a strong aural memory. The juxtaposition of the contrasting sounds 'the boom of the tingling strings' mirrors the effect for a child actually under the piano • there is a strong sense of closeness between child and mother, emphasised by the alliterative phrase: 'pressing the small, poised feet' • the power of music is shown by the phrase 'insidious mastery of song': music draws him back to his childhood, despite himself. The later metaphor of a 'flood of remembrance' suggests the idea of an uncontrollable force • the imagery used in the poem creates a traditional family setting, which is possibly an idealised memory: 'a mother who smiles as she sings', 'with winter outside / And hymns in the cozy parlor' • emotions are heightened with the speaker's confession: 'I weep like a child for the past', 'weeps to belong' • the speaker seems to be longing to regain the sense of security that he had experienced as a child • the piano may be seen as a trigger; an apparently simple object creates complex emotions and power, which contrasts with the feelings of the poet's past childhood, 'The glamour / Of childhood days', and the discordant 'clamor' of his adult present • the tone of the poem is mixed as the speaker reminisces: he feels much warmth at the memory but is also overcome with sadness: 'my manhood is cast / Down...' and 'I weep like a child for the past'. <p>The second poem:</p> <ul style="list-style-type: none"> • the poem chosen must be one in which sadness is a significant theme, such as: <i>Prayer Before Birth</i>, <i>Half-past Two</i>, <i>La Belle Dame sans Merci</i>, <i>Poem at Thirty-Nine</i>, <i>Once Upon a Time</i>, <i>War Photographer</i>, <i>A Mother in a Refugee Camp</i>, <i>Do not go gentle into</i>

that good night, Remember or any other appropriate poem from the collection.

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

