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Mark Scheme (Results)

January 2013

International GCSE English Literature (4ET0) Paper 2

Level 1 / Level 2 Certificate in English Literature (KET0) Paper 2

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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, ie 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.

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Paper 2: Unseen Texts and Poetry Anthology

Section A

Question Number	Indicative content
1	Examiners should be alert to a variety of responses and should reward points which 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. **The poet's descriptive skills:** • descriptive skills include a very clear illustration of poverty • the description of skin and land cracking also highlights the narrator's realisation of her extreme poverty and he is almost ashamed at the contrast in their lives. **The poet's choice of language:** Reward all relevant examples of language and comments on its effectiveness, e.g.: • the choice of language used in 'bullet holes' for eyes is very dark and could symbolise: the experiences she has seen in life; how hard she has to become when asking for money; the fact that the life has left her and she is vacant • the choice of language in 'shatter-proof crone' suggests that she stands firm in her request for money and creates the sense that she is a survivor; also, the use of the word 'crone' may suggest that she is witchlike • the simile 'like a burr' suggest how difficult it is to brush her off • the metaphor 'small change' suggests that he feels insignificant compared to her ability to withstand poverty; this is in contrast to the power he felt at the beginning of the poem • onomatopoeia in 'clatter', 'cracks' and 'crack' suggests destruction • colloquial language used to draw the reader in to this every-day occurrence, e.g. 'tags along', 'tightens her grip'. This positioning of language also makes the scene very real. **The poet's use of form and structure:** • structure in triplets • repetition of 'She' suggests that the narrator feels uncomfortable at her persistence • the use of the short sentence in 'You've seen it already.' creates a sense of exasperation from the narrator at being hounded • this is further exemplified in the use of alliterative 'f' in 'face ...finality ...farce ...' as if the voice is exhaling in annoyance • repetition of 'And the' builds up to the climactic image at the end of this poem. These examples are suggestions only. Accept any valid responses. **Reward a clear personal response, provided this is well supported from the text.**

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Level	Mark	AO3
	0	No rewardable material
Level 1	1-4	• 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	• 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	• 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	• 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	• 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

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Question Number	Indicative content
2	Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. **Descriptive skills** • the immediate introduction of Santiago's name • the description of the abandoned church might suggest the boy was travelling through a desolate area • the mention of sheep makes clear the boy's role as shepherd – he has learned to be careful and makes sure the sheep do not stray • the reference to books suggests the boy is educated / well-read • the brief mention of the 'dream' is intriguing for the reader • the reference to the search for 'food and water' suggests the boy is poor • the reference to 'most of his animals' waking as he did, suggests an affinity with nature • the comment that he adapted to 'their schedule' shows that the animals influence him. **Choice of language** • metaphor of the 'mysterious energy' binding him suggests he is a spiritual individual • the use of the phrase 'see the stars through the half-destroyed roof' suggests the boy's ability to see the positive side of life • the presence of the 'enormous sycamore' evokes a sense of time passing between the destruction of the church and now • subtle use of humour in suggesting that 'thicker books' make 'more comfortable pillows' • the use of 'muttered' could show his isolation. **Structure and form** • short sentences provide initial facts about the boy • the short, choppy paragraphs perhaps suggest his night was an unsettled one • the use of direct speech and what follows could suggest that the boy is not completely content. These examples are suggestions only. Accept any valid responses. **Reward a clear personal response, provided this is well supported from the text.**

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Level	Mark	AO3
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Level 1	1-4	• 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
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Section B

Question Number	Indicative content
3	Examiners should be alert to a variety of responses and should reward points which 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. **Telephone Conversation** • the man who enquires after the apartment is apologetic at admitting he is 'African'. This suggests to the reader that there is a race issue here which is perhaps triggered by the man's experience of landladies' prejudice • the description of the woman paints a stereotypical view, based on the man's own assumptions from her voice and suggests to the reader he feels he is speaking to someone who is concerned with outward appearances, which is emphasised through the use of the phrases 'lipstick coated' and 'gold-rolled' • she then makes clear her prejudice with the demand '"ARE YOU LIGHT OR VERY DARK?"'; the use of capitalisation also makes it clear that she says this emphatically • the direct speech of both characters presents a contrast in their attitudes – the woman is direct, to the point of rudeness; whereas, the man begins with polite responses • the man tries to make light of the situation and perhaps shows his sense of humour or his anger at the situation, as he says '"Foolishly madam — by sitting down, has turned / my bottom raven black"'; '"wouldn't you rather / See for yourself?" ' • the use of the phrase 'her receiver rearing on the thunderclap / about my ears' either emphasised the intolerance of the woman or her shock at the previous comment. **Once Upon a Time** • the poem highlights the hypocrisy of people – and of adults in particular who create a persona for the 'homeface, officeface, streetface, hostface, cocktailface' but which don't actually represent the truth; this is contrasted with the innocence of children who 'laugh and smile' • the parental figure reminisces about times when people (or more probably children) would laugh whole-heartedly, but that now through age such emotions are subdued and restrained ('they used to laugh with their hearts...now...only with their teeth...their ice-bock-cold eyes...') • the speaker feels that things are said for appearances' sake only ('there will be no thrice – for then I find doors shut on me...') and as a result, people no longer say what they mean – unlike the innocent child who speaks as he sees ('I want to be what I used to be when I was like you'...) • people are expected to abide by social conventions ('Goodbye', when I mean 'Good-riddance') and the speaker believes that this masks the truth of who he really is ('I want to unlearn all these muting things') • the speaker is concerned at what he has become ('my laugh...shows

<table>
<tr><td></td><td colspan="2">only my teeth like a snake's bare fangs!'); the use of the simile highlights how his real identity is hidden and could be perceived as threatening
• finally the parental figure acknowledges that they have much to learn from their child and asks for guidance; this is highlighted in the repetition of 'show me...show me...'), where the repetition provides an almost pleading tone
• the opening and closing lines of 'once upon a time' give a fairytale-like quality, perhaps suggesting that the speaker's desire to change is but a children's story, based on fantasy rather than reality; the opening line suggests the way he was a long time ago, whilst the closing line suggests it will stay in the past.

These examples are suggestions only. Accept any valid responses.
Reward a clear personal response, provided this is well supported from the text.</td></tr>
<tr><td>Level</td><td>Mark</td><td>AO3 / AO4</td></tr>
<tr><td></td><td>0</td><td>No rewardable material</td></tr>
<tr><td>Level 1</td><td>1-4</td><td>• 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</td></tr>
<tr><td>Level 2</td><td>5-8</td><td>• 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</td></tr>
<tr><td>Level 3</td><td>9-12</td><td>• 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</td></tr>
<tr><td>Level 4</td><td>13-16</td><td>• 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
• Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</td></tr>
<tr><td>Level 5</td><td>17-20</td><td>• 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
• Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</td></tr>
</table>

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Question Number	Indicative content
4	Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the two texts. Indicative content is offered on *War Photographer*, 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. **War Photographer** • the speaker observes the photographer as he prints off the horrific images of the suffering brought about by war he has captured from 'Belfast. Beirut. Phnom Penh.' • the sibilance of 'spools of suffering' stands out, but the use of sibilance is perhaps creating a hushed effect or tone, suggesting that what he has seen should really remain hidden • religious imagery permeates the poem with the reference to the 'church', the 'mass' and the biblical reference of 'All flesh is grass' taken from the Old Testament and suggests that human life is temporary • now that the photographer is back home, the uncovering of the images affects him more than when he was in the middle of the action ('his hands which did not tremble then though seem to now') • the pain and suffering are highlighted in the phrase 'fields...explode beneath the feet of running children in a nightmare heat'; this might also recall the memorable Vietnam photograph of the 'Napalm girl' • the short sentence 'Something is happening.' is effective as it represents the reality being uncovered in the darkroom, but is also indicative of how events unfurl in times of conflict and can also show a deliberate link between the photographic process and his memories (‘spools of suffering’ and ‘twist before his eyes a half-formed ghost’) • the poet highlights how when these pictures are published the reader will be moved momentarily, before continuing with their daily life ('eyeballs prick with tears between the bath and pre-lunch beers') • the final two lines stand out. They show the photographer's numbness ('From the aeroplane he stares impassively at where / he earns his living and they do not care.') The phrase 'they do not care' is ambiguous: it may refer to Sunday supplement readers, or generally all people who are not caught up in conflicts. **The second poem** • The poem chosen must be one in which pain and suffering is a significant theme, such as *Mother in a Refugee Camp* or *Prayer Before Birth*. **Reward a clear personal response, provided this is well supported from the text.**

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Level	Mark	AO3 / AO4
	0	No rewardable material
Level 1	1-4	• 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	• 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	• 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	• 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 • Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings
Level 5	17-20	• 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 • Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings

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