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Mark Scheme (Results)

January 2014

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:** • it is a metaphorical journey about the choices one makes in life • the poet comes to a fork in the road and describes his dilemma • the colour of the 'yellow' wood • the path disappearing into 'the overgrowth' • the poet's decision is difficult: 'telling this with a sigh' • no-one has taken the path; it remains fresh: 'In leaves no step had trodden' • the poem has an ambiguous ending – it leaves the reader considering if the poet made the right choice or whether he regrets it. **The poet's choice of language, tone and mood:** Reward all relevant examples of language and comments on its effectiveness, eg: • repetition: 'Two roads diverged', 'took', 'and I – I' • alliteration: 'wanted wear' • onomatopoeia: 'sigh' • descriptive language: 'yellow wood', 'grassy' • emphatic point highlighted by the exclamation 'Oh … another day!' • the use of the dash, to show the poet stops to think about his concluding summary • conversational tone addressing the reader • the tone presents the poet's dilemma and possible regret of the choice made • 'difference' – could be good or bad for the poet • a sad tone and mood is established, although the final two lines could be either triumphant or showing regret. **The poet's use of form and structure:** • a narrative poem • first person narrative; possibly autobiographical • regular meter of 9 syllables per line • four stanzas of equal length • regular rhyming pattern. 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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Question Number	Indicative content	
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:** • Amir's growing anticipation for the kite tournament and his inability to sleep: 'roll from side to side' • the descriptions of activities before being able to sleep: 'make shadow animals', ''sit on the balcony' • 'porcelain horse' suggests fragility and an object of value • 'horizontal gashes' • describes the new school year as a 'spectre' – suggesting it is something unpleasant. **Choice of language, tone and mood:** • use of simile: ''I felt like a soldier' • the use of the extended metaphor – 'fighting kites was a little like going to war' • emphasis of tone with the use of italics: 'was' • the use of alliteration: 'winds of winter', 'centre and cross spars, cutting', 'ground glass and glue' • the metaphor to describe the weather: 'snow fell in chunks' • simple and childlike vocabulary: ' • horse's belly' • the list of the simple items purchased in order to make the kite • cultural or subject specific terms in italics: 'tar' • analogy: ' If the kite was the gun, then tar, the glass coated cutting line, was the bullet' • hyperbole: 'every boy in Kabul'. 'whole winter of flying kites' • excitement when comparing 'battle scars' • emotive language: 'reminders of a beloved season' • looks forward to the following winter: 'longing for winter already'. **Structure and form:** • first person narrative • a range of sentence structures: complex, compound and simple for effect • chronological and summarise the events of over a year. 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	• 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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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. **Do not go gentle into that good night:** • death is presented as something that should be fought against • Thomas observed his own father growing weaker and weaker and urges him to resist and fight death • the title acts like a refrain throughout the poem. Another refrain is: 'Rage, rage against the dying of the light" • the poet provides examples of wise men to strengthen his message • death is unavoidable, but we should not accept it easily • other men's final hours are used to exemplify how death has been scorned at • in the final stanza, the poet is almost pleading with his father not to die without a fight, seeing his acceptance of death as a 'curse' • despite his pleas, the poet's father is going gently into the night • the poet may fear death himself • the poet uses repetition, lists of examples and the extended metaphor of sunset to represent the end of life • the poet uses a pun when referring to 'Grave men' • the form of the poem is a villanelle, which is a paradox, as a villanelle would normally have a happy tone • there is a sense of the poet's fear and frustration. **Remember:** • the poem is a sonnet with a theme of love • the poem begins with a sad request • the poet concerns herself about the feelings of her beloved • the poet suggests she had thought of leaving before, but changed her mind: 'yet turning stay' • in inevitable death, the poet asks her partner not to 'grieve' but to 'forget and smile' • the octet, lines 1-8, focus on remembering; the sestet, lines 9-14, focus on forgetting • there is a regular rhyme • the poet uses a formal tone when presenting her argument or point of view • although entitled 'Remember' the final lines are about forgetting, therefore it is a paradox. 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 / 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 • Sustained connections are made between particular techniques used by the writer in 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 • Perceptive connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.

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 *Poem at Thirty-Nine*, 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. **Poem at Thirty-Nine:** • the age in the title represents a significant time in the poet's life; it is a time for reflection • the poet presents a mostly positive view of her own life and the memories of her father: 'He would have grown to admire the woman I've become' • the poem begins with a sense of regret: 'How I miss my father'; the line is repeated and exclaimed for emphasis and power • repetition of 'He taught me' and 'truth' express the poet's values in life • the poem is semi-autobiographical about life's learning from the father: 'He taught me how', 'I learned to see' • the father believed that education in life is a way to escape poverty: 'even in high school/had a savings/account' • Walker learned from her father that 'bits of paper' were a way 'to escape' and a way to enrich her own life; the poet is influenced by her father • the poet suggests that her 'truths' hurt her father • the poet fondly remembers the experiences she shared with her father: 'He cooked like a person dancing'; the simile suggests the father was both excited and absorbed in what he was doing • the poet shares the positive memories of her father who 'craved the voluptuous sharing of good food', which juxtaposes with the 'beating' in the previous stanza • 'voluptuous' suggests a rich, sensuous pleasure experienced in life; the word contrasts with the rest of the poem, which is deliberately plain and simple • the poet uses a metaphor comparing cooking and life's experiences; she refers to the 'seasoning' of her life through the different experiences she has experienced which she tosses 'into the pot' • the poem is written in free verse, suggesting the spontaneity of the poet's reflections and of life's 'escape'. **The second poem:** • the poem chosen must be one in which thoughts and feelings about life are a significant theme, such as: 'If*', 'Prayer Before Birth', 'Do Not Go Gentle into That Good Night'.* These examples are suggestions only. Accept any valid responses. **Reward a clear personal response, provided this is well supported from the text.**

Question Number	Indicative content	
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 • Sustained connections are made between particular techniques used by the writer in 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 • Perceptive connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.

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