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Mark Scheme

January 2015

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. These examples are suggestions only. **The poet's descriptive skills:** • the speaker affectionately remembers and describes her experiences of primary school: 'Mrs Tilscher loved you', 'better than home' • the speaker employs sensory imagery to describe the classroom activities: 'chalky Pyramids', 'laugh of a bell' • the senses are used to describe the atmosphere and objects within the school: smell - 'the scent of a pencil'; taste – 'air tasted of electricity'; touch – 'chalky Pyramids rubbed to dust'; sounds – 'chanted', 'laugh of the bell', 'A xylophone's nonsense' and sight – 'up the Blue Nile', 'a skittle of milk', 'Coloured shapes' • the speaker describes how she grows up during the school year. **The poet's choice of language:** Reward all relevant examples of language and comments on its effectiveness, e.g.: • rich colour imagery portrays a bright, lively atmosphere: 'Blue', 'glow', 'gold' • child-like imagery: 'finger, tracing the route', 'smudge', 'a skittle of milk' • similes to present childhood locations and moments in time: 'glowed like a sweet shop', 'like the faint uneasy smudge of a mistake' • the personification of the school bell: 'The laugh of a bell' and the description of the sky: 'the heavy, sexy sky' • the child-like description of the tadpoles changing, in the metaphor: 'inky tadpoles changed from commas into exclamation marks' • powerful metaphors help the reader to visualise the scene: 'travel up the Blue Nile/with your finger' • the child's mood in July is described with the triplet: 'untidy, hot, fractious'; there is an oppressive atmosphere just before a thunderstorm • the tone is one of affection, excitement and love for the teacher. **The poet's use of form and structure:** • the passage of time is conveyed: 'Over the Easter term', 'That feverish July'

	• the four stanzas provide uniformity, the first two have eight lines and the last two have seven, which could suggest a change in mood or that the child is eager to grow up more quickly • the first two stanzas illustrate the child's innocence, the final two stanzas represent growing up • the building up to the thunderstorm in the final line suggests future excitement and change: 'as the sky split open into a thunderstorm'. 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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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. These examples are suggestions only. **Descriptive Skills:** • the reader is immediately presented with a description of the writer's memories of starting school at the age of four • the school is described as being popular and over-subscribed: 'packed it to the walls' • the pupils are described as being 'strange' to the writer: 'strange oaths and odours, quaint garments and curious pies' • the writer describes the morning that arrived without warning when his sisters prepared him for his first day at school: 'wrapped me in scarves, tied up my bootlaces' • the writer describes his reluctance to go to school with his physical and verbal reactions to his sisters who 'picked me up bodily, kicking and bawling, and carried me' • the pupils are described and their cruel actions detailed: 'began to prod me', 'plucked at my scarves', 'spun me round', 'screwed my nose', 'stole my potato' • the 'sixteen-year-old junior-teacher' is described as being 'gracious' – the only positive comment about the first day at school • the writer describes his sense of injustice and declares that he 'ain't going back there again' • finally 'after a week I felt like a veteran'. **Choice of language:** • the writer has to leave the alliterative 'womanly warmth' of his family and is 'amazed' by his introduction to his peers • the list of actions and powerful verbs suggest that the writer is prepared in a rush: 'wrapped me in scarves, tied up my bootlaces, thrust a cap on my head, and stuffed a baked potato in my pocket' • the sisters initially attempt to cajole their brother to go to school: '"Now, come on, Loll"', but resort to making threats: '"Boys who ... Sundays"' (hyperbole) • the writer exaggerates detail: 'the potato burned through my thigh' • colloquialisms and slang/dialect provide a sense of realism: '"I ain't. I'm stopping 'ome"' • the use of simile, alliteration and onomatopoeia emphasises the excitement and noise in the playground: 'roared like a rodeo',

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	'flew in my face like shrapnel' • further lists provide the writer's initial brief observations of the whirlwind of activity: 'Old boots, ragged stockings, torn trousers and skirts ...' • the writer recalls going home 'in a smouldering temper' • he feels that he is a victim of injustice, whereas the reader recognises the humour in his innocence: 'They never gave me the present', 'you sit there for the present' • the adult writer humorously recognises that after only a week he felt 'like a veteran'. **Structure and form:** • the first person narrative allows the reader to empathise with the writer's experiences • the dialogue creates a sense of immediacy and humour • the passage moves from the familiarity of home to the unsettling 'rabble' of the school playground • the duration of the extract explores one week; the first day is described in detail but the rest of the week is very briefly commented upon. 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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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. These examples are suggestions only. **Poem at Thirty-Nine** • the poet feels sadness over losing her father, but recalls the lessons he taught her • the opening statement conveys the poet's sense of loss and this is repeated and exclaimed later in the poem: 'How I miss my father!' • the poet recalls fond memories of her father: 'I think of him' • the father taught his daughter the life skills of 'Writing deposit slips and checks', 'telling the truth', the 'sharing of good food' • there is the suggestion that the father was strict and may have beaten her: 'did not always mean a beating' • there is some tone of regret as the poet misses her father now, but also missed him when she was a child: 'How I miss my father', 'I wish he had not been so tired' • more positive memories are shown: 'dancing/in a yoga meditation' • the father influenced the poet: 'Now I look and cook just like him... seasoning none of my life/the same way twice' • the father's positive qualities contrast with the more violent ones in the third stanza. The first three stanzas are more melancholy compared with the more positive final stanzas • the father's perceived reactions are contrasted from 'many of my truths/must have grieved him' to 'He would have grown/to admire/the woman I've become' • the poem is written in free verse; the short lines are personal and nostalgic. **A Mother in a Refugee Camp** • the poet begins by comparing the scene depicted with that of the 'Madonna and Child', but this scene is even more poignant; the woman holds her dying baby son in her arms • in the third line, the stark reality of the mother having 'to forget' creates a scene of pathos • the pathos and anguish the mother suffers are clearly conveyed through the descriptions of the terrible conditions in the refugee camp: 'air was heavy with odors of diarrhea', 'blown-empty bellies' (use of heavy consonants) • the juxtaposition of 'unwashed' and 'washed-out' increases the pathos of the children's situation • the mother remembers her 'pride' and recalls when 'She had bathed him' • the mother prepares her son before laying him to rest: 'combed/The rust-colored hair left on his skull'

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	• sensory images convey the desolate scene and enhance the mother's loss: 'odors of diarrhea', 'rubbed him down with bare palms', 'humming in her eyes' • the mother knows her child is on the point of death, but continues to cradle him. Accept any valid responses. **Reward a clear personal response, provided this is well supported from the text.**	
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 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. • Perceptive connections are made between particular techniques used by the writer and presentation of ideas, themes and settings.

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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 *Sonnet 116 'Let me not to the marriage…'*, 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. These examples are suggestions only. **Sonnet 116 'Let me not to the marriage…'** • the sonnet begins with links to the traditional vows made at a Christian marriage: 'impediments' • repeated words: 'love is not love', 'alters when it alteration finds', 'remover to remove' • Shakespeare suggests that true love can weather storms through the metaphor: 'That looks on tempests and is never shaken' • it is suggested that love is as precious and constant as a 'star to every wandering bark' • love is a positive force and can overcome extremes: 'even to the edge of doom' • the metaphor 'not Time's fool' shows that love is not affected by time, even though looks have changed; the 'sickle's compass' suggests the approach of death • the conventional sonnet structure ends with the rhyming couplet in which Shakespeare offers a challenge to his readers, saying that if he is wrong and love is not enduring, then he has 'never writ' or no 'man ever loved'. **The second poem** • The poem chosen must be one in which thoughts and feelings about close relationships are a significant theme, such as: '*Piano', 'Poem at Thirty-Nine', 'Once Upon a Time', 'A Mother in a Refugee Camp', 'Do Not Go Gentle into That Good Night', 'Remember'.* 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 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. • Perceptive connections are made between particular techniques used by the writer and presentation of ideas, themes and settings.

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