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Mark Scheme (Results)

January 2016

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

Edexcel Certificate in English Literature (KET0) Paper 02

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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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Section A

Question Number	How does the poet convey his feelings about the swans in this poem? In your answer you should consider the: • poet's descriptive skills • poet's choice of language • poet's use of structure and form. Support your answer with examples from the poem.
	Indicative content
1	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. **The poet's descriptive skills:** • the poet-narrator describes the end of another summer spent at Coole. The poet reflects on how quickly time passes by, but the swans never change • the poet describes the romantic setting, with the trees 'in their autumn beauty' and the paths are 'dry' in the 'October twilight' • the poet observes fifty-nine swans and he reflects that nineteen years have passed since his first visit to Coole • the swans are beautifully described as they all take flight: 'Upon their clamorous wings' • the memory makes the poet sad, 'my heart is sore', thinking about the changes he has been through since his first visit • the sight of the swans appears unchanged, 'their hearts have not grown old' and they remain 'Mysterious' and 'beautiful' • the poet fears that years pass by quickly and one day he may find that the swans have 'flown away' and someone else will enjoy the sight of them • the poet contrasts his own change with the apparently unchanging swans. **The poet's choice of language:** Reward all relevant examples of language and comments on its effectiveness, e.g.: • the language is simple and universal, with a hint of archaic expression, such as 'nine-and-fifty' • the alliterative and onomatopoeic sound of the birds taking flight is economically but powerfully and effectively conveyed: the use of plosives in 'bell-beat' conveys the regular and heavy movement of the wings • the alliteration of 'Trod with a lighter tread' adds an emphasis to his quieter footsteps when he was younger • there is a sense that the poet has experienced a change in his life and relationships, unlike the swans who remain 'Unwearied still, lover by lover' • the tone and mood are reflective and poignant as he reflects on the 'Mysterious, beautiful' swans. **The poet's use of structure and form:** • a narrative, personal poem recounting a visit to a special place in

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	the poet's heart • the structure and form have a calming effect on the reader; short lines and enjambment slow the reading and create an air of calm • the poem is written in five six-line stanzas with a regular rhythm and rhyming scheme (abcbdd), perhaps reflecting the regularity and the unchanging nature of the swans. 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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Question Number	Explain how the writer presents the friends' experiences of the evening and their meeting with the fishermen in this extract. In your answer you should consider the: • writer's descriptive skills • writer's choice of language • writer's use of structure and form. Support your answer with examples from the extract.
	Indicative content
2	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. **The writer's descriptive skills:** • the writer begins by setting the scene and the view of the fishermen in the distance • the evening twilight is described as creating 'deep enchantment'; the use of colour imagery portrays a beautiful calm atmosphere: 'red sunset', 'mystic light', 'golden glory', 'purple sky' • the writer conveys a sense of a 'mystic' and 'unknown realm' • the tranquil atmosphere is destroyed by the collision with the punt; the scene is described by using contrasts between the calm and chaotic emotions • the writer describes how the fishermen land in a 'general heap' and the humorous scene with the men 'picking fish off themselves' • the fishermen show their anger and curse the writer and his friends at length • the end of the scene is described with some humour, with the friend, Harris, suggesting that the fishermen should be 'grateful for a little excitement'. **The writer's choice of language:** Reward all relevant examples of language and comments on its effectiveness, e.g.: • alliteration creates a calm, relaxed atmosphere: 'moored in midstream', 'golden glory' • the metaphor 'the red sunset... tinged with fire the towering woods' perhaps suggests a sense of alarm and foreboding or simply the beauty of the sunset • the evening twilight and night are personified; the twilight is described as 'wrapping the world in rainbow shadows' and behind them 'crept the night', adding to the romanticism of the scene • the simile 'like knights of some old legend' and the use of archaic language, e.g. 'unto', help to portray an atmosphere that evokes emotions which are magical and mysterious • the collision breaks the tranquil and calm mood with the onomatopoeic, sudden 'slap' • the writer understates the fishermen's initial reactions and emotions: 'they were vexed and discontented' • the scene changes to one of chaos with humorous descriptions of the cursing, 'long, carefully-thought-out, comprehensive curses', and Harris' response.

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	The writer's use of structure and form: • in the first paragraph, a number of commas move the scene swiftly along, just like the boat 'skimming' across the water • the first person narrative recounts the events of the journey from the writer's perspective • the extract contains narrative and no dialogue, but the final paragraph includes some reported speech, which adds to the humour. 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	Show how memories are conveyed in *Piano* and *My Last Duchess*. Support your answer with examples from the poems.
	Indicative content
3	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. **Piano:** • 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 cosy parlour'; 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 things or 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'. **My Last Duchess:** • the form of the dramatic monologue, spoken by Duke Alfonso, means that there is only one side of the story given to the reader; therefore the reader has to see through the bias of the speaker as he talks about and remembers his 'Last Duchess' • the Duke, through his memories, reveals his own pride, cruelty and arrogance throughout the poem: 'My gift of a nine-hundred-years-old name' should not be ranked with 'anybody's gift', 'I choose/Never to stoop.' • there are examples of the way that the Duchess interacted with others and her kindness and happiness in the enjoyment of small actions and compliments • from the Duke's perspective, the relationship between the Duke and his wife was strained: 'she liked whate'er/She looked on, and her looks went everywhere' • the rhyming couplets move the story on in sections, but with the inevitability of the Duchess's death • from the Duke's account, the memories demonstrate a relationship with an unequal balance of power, and the story is told by the

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	survivor, the victor, underlined by the statue that shows the god, Neptune, 'Taming a sea-horse' • the closing lines show that the Duchess is seen as a possession, another work of art, on a level with the statue • it is suggested that the Duke had his wife killed: 'I gave commands;/Then all smiles stopped together.' • the Duke appears to be possessive, materialistic, egotistical, arrogant and powerful: '*my* last Duchess', 'cast in bronze *for me'*, '*My* gift of a nine-hundred-years-old name', '*I* choose/Never to stoop.' • the poem is structured in rhyming couplets and is in iambic pentameter. The use of caesura breaks the flow of the poem. These examples are suggestions only. Accept any valid responses. **Reward a clear personal response, provided this is well supported from the texts.**

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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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Question Number	How are children presented in *Hide and Seek* and **one other** poem from the Anthology? Support your answer with examples from the poems.
	Indicative content
4	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 *Hide and Seek*, 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. **Hide and Seek:** • the poem describes the innocence of childhood • the opening shout of 'I'm ready! Come and find me!' immediately conveys a picture of childhood innocence in a game of hide and seek • childish pride in the hiding place is shown: 'They'll never find you' and also suggests excitement at the prospect of being the winner • the place where the child hides is described with strong imagery of the senses: 'salty dark', 'smell like the seaside', perhaps reflecting a childhood visit to the seaside • finally, the child is left by the friends as they possibly tire of the game: 'Their words and laughter scuffle, and they're gone'. Later, we realise they are not coming back though at first the child is oblivious to this, thinking he has won the game, and therefore the reader feels sorry for him • there is a sense of childhood isolation, pleasure and fear conveyed through the game • contrasts of dark and light, and noise and silence, are heightened by the use of senses. The shed smells salty because of the sacks of sand and both the floor and air feel damp and cold: 'the cold bites through your coat;' • the use of imperative verbs in his internal dialogue demonstrates the child's expertise at playing the game: 'Call out', 'Call loud', 'be careful', 'Don't breathe', 'Don't move', 'Stay dumb', 'hide', 'Push off', 'Uncurl', 'stretch', 'Come and own up' • the poem is written in one stanza and there are four instances of rhyming couplets to reflect the excitement • personification gives the effect of threat and conveys a child-like image of the situation: 'cold bites', 'darkening garden watches', 'the bushes hold their breath'. **The second poem:** • the poem chosen must be one in which children are a significant theme, such as: *Half-past Two*, *A Mother in a Refugee Camp, Piano,* or any other appropriate poem from the collection. **Reward a clear personal response, provided this is well supported from the texts.**

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	0	No rewardable material
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