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Mark Scheme (Results)

Summer 2012

International GCSE English Literature (4ET0) Paper 2

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

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Summer 2012
Publications Code UG032159

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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 attitude to the subject:** • water is scarce • water is a vital commodity for the poor people of the district who are served by a 'municipal pipe' • water is a 'blessing', something very precious, sent by a 'kindly god' • the poet contrasts an imagined drip of water with the torrent of water from the burst pipe • the poet delights in the excitement created among the crowds of people trying to save as much water as possible **The poet's descriptive skills:** • the use of contrast in the description of the water: 'the drip of it' turning to a 'flow' • the sounds and movement of the people • the vivid description of the miscellany of containers to collect the water (see examples below) **The language used:** Reward all relevant examples of language and comments on its effectiveness, eg: • the use of precious metal imagery for water: 'silver crashes to the ground' • the use of onomatopoeia: 'cracks', 'splash', 'bursts', 'crashes', 'roar' • amplification 'pots, brass, copper, aluminium, plastic buckets' • use of religious imagery to highlight how the people regard the 'gift' of water: 'from a kindly god', 'a congregation', 'the blessing sings' • alliteration: 'polished to perfection' (image of the skin of children glistening under the water) • simile: 'cracks like a pod' **The poem's effect on you** • any valid response **Any other aspects you consider to be of importance:** • the contrast between the initial two short stanzas and the enjambement of the second half of the poem when the water moves freely (many examples) • images of how the sudden abundance of water can bring joy to such poor people.

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	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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<table>
<tr><th>Question Number</th><th colspan="2">Indicative content</th></tr>
<tr><td>2</td><td colspan="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 protagonist describes the expanse of the zoo as he remembers his childhood perceptions
• the variety of exotic vegetation creates a colourful image
• the diverse people highlight how the zoo is appealing to many
• the serenity of the zoo, through the description of flora, is interrupted with the use of the phrase ‘startled by a furious outburst’
• the writer compares hotel guests to animals in the zoo
• how his father is described.
Choice of language
• metaphor in the ‘riot of flowers’ suggests a fusion of colours, wild and free
• alliteration of ‘hot and humid place’ makes clear the oppressive temperature
• the use of the word ‘suddenly’ shows how one can easily miss things
• the use of second person to engage the reader
• subtle use of humour.
Structure and form
• short sentences reveal more sights to behold, in quick succession
• changing tense of ‘It was a huge zoo’ to ‘there are trees…’ shows the changing perceptions of the protagonist
• the use of contrast within the extract.

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</td></tr>
<tr><td></td><td>0</td><td>No rewardable material</td></tr>
<tr><td>Level 1</td><td>1-4</td><td>• 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</td></tr>
<tr><td>Level 2</td><td>5-8</td><td>• 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</td></tr>
</table>

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

Section B

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>3</td><td colspan="2">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.

Sonnet 116
• suggests that true love should remain constant despite any difficulties or the passing of ‘Time’
• the poet describes a joining together of two people who can overcome any of life’s traumas: ‘looks on tempests and is never shaken’
• rich imagery of love: ‘the star’
• at the end the poet declares that if what he has said is not correct then he denies what he has written about true love. If this is the case he declares he has never been in love.

My Last Duchess
• the poem is a dramatic monologue (spoken by Duke Alfonso)
• it is suggested that he killed his wife: ‘I gave commands; Then all smiles stopped’
• from the Duke’s perspective, the relationship between the Duke and his wife was strained: ‘her looks went everywhere…’
• the Duke appears to be possessive, materialistic, egotistical, arrogant, powerful: ‘my last Duchess’, ‘cast in bronze for me’, ‘My gift of a nine-hundred-years-old name’, ‘I choose Never to stoop’.

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>
</table>

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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<table>
<tr><th>Question Number</th><th colspan="2">Indicative content</th></tr>
<tr><td>4</td><td colspan="2">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 parent is described as someone to look up to: ‘He taught me how.’
• memories of childhood are warm and describe what life skills the father taught the child: ‘I learned to see…’
• the speaker reminisces of the time spent with her father: ‘How I miss my father!’
• the relationship between parent and child is a positive one:‘ He would have grown to admire the woman I’ve become’
The second poem
• The poem chosen must be one in which the relationship between a parent and child is a significant theme, such as If-, Prayer Before Birth, Piano, Do not go gentle into that good night, Once Upon a Time or A Mother in a Refugee Camp.
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>
</table>

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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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Summer 2012

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