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Mark Scheme (Results)

Summer 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:** • images are created of a tropical island – the island of island man's birth and memories: there are simple images in the description of the sea, birds, fishermen and sun rising • it is described as a 'small emerald island' – intimate and exotic in comparison • the man's reluctance to come round to his present life in London is emphasised by the repeated adverb 'groggily groggily' • where he now lives is described in far less favourable terms • he 'comes back' to a harsh reality which contrasts with his former home, which now is a fantasy world for him • the noise of the London streets shuts out ('muffling muffling') the sounds of the tropical sea which he has heard while lying on his pillow • London itself is a hostile environment – the stark final line shows a sense perhaps of inevitability, relentlessness or boredom: the repetition has no pleasure. **The poet's choice of language:** Reward all relevant examples of language and comments on its effectiveness, e.g.: • the one-word opening line 'Morning' puts the reader immediately into the time when the poem is set • 'island man' is used once at the start and once at the end to emphasise that he is still close to his birthplace • this might be about an individual, but perhaps the phrase 'island man' could also be seen as a generalised description of the many people who have come to Britain from warmer climates • the non-standard word 'wombing' is a powerful way of emphasising that he is nostalgic about/dreams about the land of his birth: it is a land that protects, comforts and cocoons him; the word has echoes of the expected 'booming' sound of the waves, too • the language presents images of sound and sight: the 's' and 'sh' sounds in the first half create a sibilance to reflect the breaking waves of the sea; 'blue' and 'emerald' are rich, vibrant colours which evoke a tropical island • the sun is described as 'surfacing defiantly' – this has an element of personification: the sun is determined to usher in a new day

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	• the words from the seaside scene are then re-worked into the London landscape: its streets are described as 'sands of a grey metallic soar' – a striking juxtaposition to the idyllic seascape in the first part of the poem • 'soar', used as a noun, is an unusual usage: the sounds and sights of London are perhaps like a threatening tidal wave • 'surge of wheels' continues this idea – 'surge' being linked thematically to the incoming waves: the noise is that of the flow of traffic • these sounds overwhelm the images of the 'crumpled pillow waves' – the nearest he can get to the sea in London is in the metaphor of the crinkly folds of the pillow • 'heaves' is expressive: it shows effort and reluctance to face the new day • the last line is detached and verbless, with heavy assonance ('another London') and presents a grim prospect for him • the word 'his' is repeated: 'in his head', 'his small emerald island', 'his crumpled pillow waves': this suggests that for him his real world is the world of his imagination and memory, not the London environment which seems to oppress and dampen his spirits. **The poet's use of form and structure:** • the poem is written in free verse with uneven numbers of lines and line lengths: this may represent the breaking of the waves or contribute to the sense of confusion and bewilderment that the man experiences • the flow is broken by the use of displaced lines ('groggily groggily' and 'to surge of wheels') – these perhaps reflect the confused state of island man's state of mind • the lack of punctuation and use of enjambment may be seen as offering a 'stream of consciousness' – the poem, like the sea, flows on without definite breaks • the poem reflects throughout on the idea of 'home': which is island man's true home? • the poem does have two distinct halves, one for each location, and uses juxtaposition and contrast of the two settings. 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. **The writer's descriptive skills:** • the whole passage uses the present tense ('historic present') – this creates greater immediacy and also reflects a child's simple language frame • the use of primary colours to describe the weed and the boat also shows the childlike simplicity of the narrator ('the weed is green, and the boat is red') • the choppiness of the sentences reflects the coldness of the day and the sense of awareness of the girl as things happen ('It is cold, I am bundled up. My cheeks are frozen. The motor is going put-put-put... ') • the vulnerability of the girl is shown as the 'weed...slips my feet', which makes the reader feel sorry for her and creates a sense of foreboding which heightens the tension • the use of the senses: touch ('her hand is hard, cold'; 'my cheeks are frozen'), smell ('I can smell his Papa smell'), sight: ('two cracks in the window') • these simple images of the senses are contrasted with hints about her feelings: 'it does not feel fun in my belly'. **The writer's choice of language:** • the repetition of language creates suspense for the reader ('I look at the shore because Mama is looking at the shore...then I look back at Mama...'), which also highlights the child's uncertainty at what is happening and her search for reassurance • repetition of 'something' creates tension as the reader does not know what the 'something' is ('something inside me knows something…') • the ellipsis ('something…') emphasises the sense of mystery • the lack of sentence conjunctions and subordinate clauses creates the staccato, childlike effect • there is a striking contrast between the simplicity of the diction and the complex, confusing thoughts and ideas • 'slips my feet': a vivid phrase in non-standard English, which almost personifies the 'weed' as causing her to slip. **The writer's use of form and structure:** • the passage has a three-part structure: before the journey, the trip across the lake and after they arrive – a journey from the familiar to the new and strange • the use of 'I ask again' in the opening paragraph suggests that the girl has been asking many questions of her father and perhaps highlights that there is a hidden story behind the one we are reading

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	• in the opening section there is dialogue, with the young girl trying to find out what is happening; no words are spoken in the next three paragraphs, because the girl is afraid to ask her parents anything • finally she speaks again, and receives a somewhat unclear and worrying answer from her father • the use of short sentences creates a childlike quality and allows the reader to learn what is happening as the girl does • the use of dialogue is simple and shows the paternal authority of the father over his daughter and her mother's refusal to answer any questions • the passage shows throughout the contrasting roles of the mother and father in the events. 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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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. **Half-past Two:** • describes a child who is forgotten by the teacher, following an imposed punishment to 'stay in the school-room till half-past two' and therefore links to the abandonment experienced in *Hide and Seek* • 'once upon a…' creates a sense of a fairy tale, which therefore establishes the central character as a child • the use of capital letters in 'Something Very Wrong' may suggest that the teacher was shouting at the child or, perhaps more likely, that those were perhaps the most memorable words spoken • the use of the word 'Something' suggests that the child is confused as to what it was that was so bad • the use of the made-up compound words 'Gettinguptime, timeyouwereofftime, Timetogohomenowtime' emphasises that the child is young and has not learned to tell the time in conventional terms • the order to stay until 'half-past two' is quite daunting as the child has no point of reference to assign an action or event to this time • the child remembers that he imagined the clock as a person with face and legs (''the little eyes…') • 'time hides tickless waiting to be born' – the personification shows time as a force that has not yet entered his childish world • he has a vivid memory of the senses he experienced, as is shown by the fact that recalls the smell of 'old chrysanthemums' • the observation that 'he escaped into the clockless land' as a child may suggest that as an adult he is ruled by time. **Hide and Seek:** • 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', 'floor is cold', 'smell like 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..'); we realise the child is oblivious to this and therefore the reader feels

	sorry for him • the child's sense of triumph is dashed by the discovery that the others have just gone – the final question 'where are they…?' seems to taunt him • the use of language and imagery also shows the childishness through the descriptions of thoughts, sights and sounds and possibly suggests a fear of the 'darkening garden' of the night. 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/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 in 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 in 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 effect • Sound connections are made between particular techniques used by the writer in 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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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 *Piano*, 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. **Piano:** • listening to a woman sing brings back to the speaker memories of childhood ('Taking me back down the vista of years') • emotions are heightened ('I weep like a child for the past') • the imagery used in the poem creates a traditional family setting, which is possibly an idealistic memory ('a mother who smiles as she sings' / 'with winter outside and hymns in the cosy parlour') • the speaker seems to be longing again for that sense of security that he had as a child • the description of the 'boom of the tingling strings' (onomatopoeia and assonance) provides a strong aural memory • there is a strong sense of closeness between child and mother, emphasised by ‘’pressing the small, poised feet’ (alliterative phrase) • the power of music is shown by the phrase ‘insidious mastery of song’: music draws him back to his childhood, despite himself • the piano may be seen as a trigger : an apparently simple object creates intricacies and power, with contrasts between the sounds and feelings of the poet’s past childhood and the sounds of his adult present • the tone of the poem is mixed as the speaker reminisces: he feels much warmth at the memory but is also overcome with sadness (I weep like a child’). **The second poem:** • the poem chosen must be one in which memories are a significant theme, such as *Hide and Seek*, *Half-past Two, Poem at Thirty-nine,* or *Once Upon a Time,* but reward all 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 in 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 in 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 effect • Sound connections are made between particular techniques used by the writer in 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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