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# Mark Scheme (Results)

## Summer 2014

## 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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**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.<br><br>**The poet's descriptive skills:**<br>• the poet uses the central idea of money and what it cannot do literally and practically, whilst showing the various and wide-ranging effects of the lack of money<br>• the title suggests a continent-wide problem, reinforced in the poem by the use of 'we', 'us' and 'our'<br>• there is a focus on the negative: 'don't', 'can't', 'won't', 'never'<br>• the repetition of 'somewhere' emphasises the difference between the world of the African boy, and the world, presumably western, which does have money; the 'bigtime gentlemen' are referred to in the seventh stanza<br>• the speaker of the poem describes how the rich 'gentlemen' are 'minding money' and how they are 'body guarded'; money gains 'respect'<br>• the poem ends with the speaker in the poem wishing for some of the 'magic of money' to be distributed 'like leaves in wind'.<br><br>**The poet's choice of language:**<br>Reward all relevant examples of language and comments on its effectiveness, e.g.:<br>• the poet creates new words by putting two words together: 'daylong' and 'yearlong' perhaps suggesting how time seems extended in this poverty-stricken situation<br>• the word 'yet' is repeated with changed meaning and emphasis in different contexts<br>• there is a powerful image near the end: 'flesh melts from our bones' showing the effects of starvation<br>• 'shrivel' is a strong word, giving a visual impression<br>• 'don't open gates in other countries' suggests the limitations caused by poverty<br>• alliteration, such as in the second stanza, gives an almost song-like effect<br>• repetition is used throughout: 'millions and millions', 'lots and lots' to reinforce the idea of the extent and reach of this problem<br>• words are linked to size: 'big'. 'bigger'. 'small'<br>• in the sixth stanza, the poet uses alliteration and repetition to powerful effect: 'sick' and 'sick', 'pound' and 'powder'<br>• 'walled-round' and 'bigtime' gentlemen provide a contrast to the 'people/without money'<br>• the poem concludes with a simile from nature: 'like dropped |

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| | leaves in the wind'.<br><br>**The poet's use of form and structure:**<br>• five-line stanzas; each stanza deals with a different aspect of the issue and each ends in a full stop apart from the last two stanzas, suggesting a series of examples<br>• there is no rhyme but repetition serves to link ideas and suggest motifs<br>• the sixth stanza is the most physical with its description of sickness, and implication of death<br>• the last two stanzas provide a contrast between the poor in undeveloped countries and the lives of the rich.<br><br>These examples are suggestions only. Accept any valid responses.<br><br>**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<br>• Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings<br>• 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<br>• Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings<br>• 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<br>• Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings<br>• 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<br>• Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings<br>• 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 |

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| | | • Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings<br>• 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.<br><br>**The writer's descriptive skills:**<br>• the feelings that Ursula has about her class are central here, and there is throughout a sharp contrast between her and the class<br>• there is also a contrast between her and Mr Brunt which to Ursula emphasises her own inadequacies<br>• the difference between the young woman on her own, and the 'fifty-five' or 'fifty' children is stressed<br>• Ursula is constantly at a disadvantage and her isolation is emphasised throughout the passage<br>• Ursula's feelings are presented, sometimes mentally and sometimes physically: she is 'in torture' and she felt 'she could not breathe'<br>• we see this situation in the third person but entirely through Ursula.<br><br>**The writer's choice of language:**<br>• the first verb of the passage is 'faced' which already suggests a conflict or confrontation<br>• the writer employs many striking images that reinforce the idea of Ursula's feeling of being the prey of the class: she is 'at bay'<br>• there is increasing emphasis on the 'inhuman' nature of the class<br>• this also links to the way Mr Brunt teaches 'Like a machine'<br>• the conflict which Ursula feels strengthens until it becomes more like a war: the children are 'hostile', hands shoot up 'like blades', the children are a 'squadron'<br>• there is repetition for effect, for example 'inhuman'.<br><br>**The writer's use of structure and form:**<br>• the passage builds by providing more examples of Ursula's feelings towards the children, with increasing intensity until the ending of 'a collective inhuman thing'<br>• the contrast with Mr Brunt serves to underline Ursula's own insecurities and fears<br>• there is only one example of direct speech when Ursula asks a question of the class<br>• although there is a variety in sentence length and structure, the series of short, simple sentences emphasises Ursula's increasing desperation: 'The children were her masters', 'She could not get away from it', 'They were a squadron'.<br><br>These examples are suggestions only. Accept any valid responses.<br><br>**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<br>• Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings<br>• 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<br>• Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings<br>• 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<br>• Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings<br>• 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<br>• Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings<br>• 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<br>• Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings<br>• 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.<br>**If-:**<br>• the poem offers guidance from an older to a younger man through the use of the conditional throughout<br>• hopes and fears are important, but Kipling perhaps emphasises the importance of not hoping or fearing too much<br>• the poem has a very regular rhyme and rhythm which works together with the repeated pattern of 'If', 'And', and 'Or' at the beginnings of lines to emphasise future possibilities<br>• there is, however, some variation in the rhyming words which are sometimes single syllable words ('lies' and 'wise'), and sometimes two or more ('waiting' and 'hating'). Kipling uses 'you' and 'you' as the first rhyme stressing the didactic nature of the poem mirroring the narrator's hopes and fears for the future<br>• it works by a series of contrasts: trust and doubt, triumph and disaster, kings and common touch<br>• 'Triumph' and 'Disaster' are personified as if to indicate that they can take a human form but nonetheless are 'impostors'<br>• the poem builds up to its climax of the last two lines, emphasised by the exclamation mark which shows the fulfilment of hopes for the future<br>• the capitalisation of 'Man' adds to its significance as an aspiration<br>• 'my son' adds a personal touch at the end, but it could be argued that the hopes and fears in the poem are for every young man.<br><br>**Prayer Before Birth:**<br>• the poem is organised round the idea of hopes and fears, with the unusual perspective of the unborn child giving a new way to evaluate the actions of humanity<br>• the majority of the poem is based on a description of a range of different kinds of fears ranging from the surreal and the horrific to the very real dangers in society<br>• stanza three highlights the unborn child's hopes and suggests the restorative powers of nature and the 'white light' for guidance<br>• the form and structure of the poem are very striking, with the actual visual image on the page very noticeable<br>• repetition is significant in the poem and is employed throughout, with words and sounds repeated, in particular 'me'<br>• rhyme is internal, and linked to repetition: 'tall walls wall me', 'thither or hither and thither'<br>• the images are varied, intense and sometimes violent<br>• the enjambment and line/sentence structure create a fast, often breathless pace<br>• the poem concludes with a short stanza and the rhyme 'spill me … kill me', encapsulating hopes and fears in the poem. |

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| | These examples are suggestions only. Accept any valid responses.<br><br>**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<br>• Little understanding of language, structure and form and how these are used to create literary effects<br>• 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<br>• Some understanding of language, structure and form and how these are used to create literary effects<br>• 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<br>• Clear understanding of language, structure and form and how these are used to create literary effects<br>• 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<br>• Thorough understanding of language, structure and form and how these are used to create literary effects<br>• 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<br>• Perceptive understanding of language, structure and form and how these are used to create literary effects<br>• Discriminating 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.<br>Indicative content is offered on *La Belle Dame Sans Merci*, 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.<br><br>**La Belle Dame Sans Merci:**<br><br>• the traditional ballad form is used for telling folk and fairy tales<br>• the bleak and lifeless setting creates intrigue immediately<br>• the story is told to the questioner, so there are two 'I's here<br>• the reader is curious to find out why the knight is 'haggard' and 'woe-begone' and how he has been bewitched by the Lady<br>• the story gradually reveals the power and the strangeness of the 'faery's child'<br>• this ballad rhymes the second and fourth line of each stanza, but the rhymes vary from stronger to weaker, emphasising the strangeness and eeriness of the poem's atmosphere and setting<br>• Keats uses deliberate archaisms of language and construction, mirroring a medieval ballad, which the reader might find interesting<br>• repetition is used to engage the reader, and the final stanza echoes the first, with some variation, stressing the fate of the knight and linking him to the ghastly line of other suitors who have been bewitched<br>• the atmosphere is consciously eerie in the latter part in particular, but the mood is intriguing from the start, with questions raised for the reader about the solitude of the doomed 'loitering' knight-at-arms<br>• Keats reveals some part of the story, but leaves some as mysterious and unresolved.<br><br>**The second poem:**<br><br>the poem chosen must be one in which the writer tells a story to engage the interest of the reader, such as: *My Last Duchess, Half-past Two*, *Hide and Seek, War Photographer,* and *Telephone Conversation.*<br><br>These examples are suggestions only. Accept any other valid responses.<br><br>**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<br>• Little understanding of language, structure and form and how these are used to create literary effects<br>• 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<br>• Some understanding of language, structure and form and how these are used to create literary effects<br>• 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<br>• Clear understanding of language, structure and form and how these are used to create literary effects<br>• 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<br>• Thorough understanding of language, structure and form and how these are used to create literary effects<br>• 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<br>• Perceptive understanding of language, structure and form and how these are used to create literary effects<br>• Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings |

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