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Mark Scheme (Pre-standardisation)

Summer 2015

English Literature (4ET0/02)
English Literature Certificate (KET0/02)

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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.

Assessment Objectives: 4ET0/02 and KET0/02

AO3	Understanding of the writers' use of language, structure and form to create literary effects.
AO4	A focused, sensitive, lively and informed personal engagement with literary texts.

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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 poet graphically describes the soldier's horrific journey 'step by step' through a tunnel during World War I: 'Groping', 'exploring fifty feet below', 'Tripping', 'staggered', 'climbed' • the soldier struggles with his senses as he makes his way along the tunnel: 'sniffed the unwholesome air', 'hear the boom of shells' • the darkness conveys the soldier's unease and hopelessness; the description of the torch beam emphasises the darkness: 'patching glare' • the soldier is described as 'savage', suggesting that he has lost his humanity • the harsh realities of war are described as the soldier progresses with his journey: 'gloom of battle overhead', 'someone lie/humped at his feet', 'blackening wound' • the poet passes other soldiers who are described as 'dazed, muttering creatures underground' • the end of the journey is described as a relief: 'Unloading hell behind him'. **The poet's choice of language:** Reward all relevant examples of language and comments on its effectiveness, e.g.: • the reader immediately joins the soldier on his journey with the active verb 'Groping' • the torch is personified, suggesting it is looking at things that it should not: 'winked his prying torch' • sensory images convey the soldier's horrific journey through the tunnel: 'Groping', 'sniffed the unwholesome air', 'stinking place' • sibilance: 'side to side, and sniffed' perhaps likening him to a snake sliding along the tunnel and the almost serpentine movement of the torch light • the oxymoron 'rosy gloom' conveys the light of the battlefield overhead • direct speech, slang and the exclamatory sentence convey the soldier's impatience with the dead man: 'God blast your neck!' • parenthesis conveys the soldier's frustration and exhaustion: '(For days he's had no sleep.)' • onomatopoeia enhances the sounds heard throughout the journey: 'boom', 'muffled' • the 'unwholesome air' and the almost romantic 'twilight air' provide contrast

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	• sensory images • the repetition of 'step by step' in the first and final lines convey the relived horrors of the journey and of war • the tone and mood convey the soldier's isolation, fear, horror, discomfort, threat and of eventual relief. **The poet's use of form and structure:** • third person narrative allows the reader to empathise with the soldier's horrific journey • the narrative is likely to reflect the poet's experiences or those of someone he knew • the stanzas vary in length, suggesting the stages of the journey through the tunnel • irregular rhyme reflects the soldier's sense of unease. 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. These examples are suggestions only. **Descriptive skills:** • the descriptions of the inclement weather: 'backing wind', 'mizzling rain', 'driving rain' add to the bleak atmosphere created • the use of dull colours enhance the bleak and uncomfortable conditions: 'grey', 'granite', 'pallor', 'dark-blue' • the uncomfortable journey is made even worse for the passengers as they were damp and cold: 'clammy cold', 'seats felt damp', 'rain fell softly through', 'passengers huddled together for warmth', 'bringing a shower of rain in' • the horses are also described as 'dispirited' in their journey • the uneven roads make the journey even more uncomfortable and frightening: 'coach creaked and groaned', 'sank into the ruts', 'they had no breath left in their bodies' • the journey would have been more uncomfortable having an irate passenger amongst them who also drenches them with rain when he opens the window. **Choice of language:** • the weather is personified to emphasise the dull heavy atmosphere: 'pallor of a winter evening', 'cloaking them' • alliteration emphasises the bleak conditions: 'clammy cold', 'soft spattered', 'constant complaint' • onomatopoeia conveys the uncomfortable noises heard during the journey: 'splodge', 'cracked', 'creaked', 'groaned', 'crash' • the movements of the coach and the wet seat are vividly described using similes: 'like a drunken man', 'like a splodge of ink' • the hyperbole expresses the man's frustration: 'they would all be dead' • the tone is one of discomfort and unease for the passengers, driver and the horses • the mood is made even more unbearable with the man 'one old fellow' who made 'constant complaint'. **Structure and form:** • the third person narrative gives a vivid description of the journey • a simple sentence introduces the scene and simple statements provide emphasis: 'It would be dark by four' • the narrative provides the reader with a range of perspectives. The first paragraph describes the weather; the second the driver and horses; the third the coach; and the fourth the passengers. 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. **War Photographer** • powerful images of war are on the photographer's 'spools of suffering' • the simile 'as though this were a church' describes the atmosphere in the darkroom • powerful images are conveyed through the use of alliteration: 'priest preparing', 'Sunday's supplement', 'between the bath and pre-lunch beers' • the onomatopoeic 'slop' provides powerful reality to the image production process • alliteration is used when naming capital cities that have suffered greatly from the effects of war: 'Belfast. Beirut. Phnom Penh'; the use of caesura also adds to the effect of these names • reference to powerful images of war, such as Nick Ut's photograph of Kim Phuc running naked with other fleeing villagers following a napalm attack: 'running children in a nightmare heat' • 'black-and-white' photographs are often considered the most powerful for images for war • the use of contrasts, such as the photographer's emotions from being impassive to the description of his hands 'which did not tremble then/though seem to now' and the contrast of 'Rural England' with the horrors of war • the parallel between the physical development of the photograph in the solution with the content: 'a half-formed ghost' of the dying man • there is a sense of anger and bitterness in the final stanza as the 'editor will pick out five or six' from all of the suffering captured • the simple ending is effective and provides a powerful image: 'earns his living and they do not care'; the reader does not know whether 'they' are the readers, victims or war photographers. **The Tyger** • the power of the tiger is conveyed through its beauty and capacity for violence: 'burning bright', 'fearful symmetry', 'deadly terrors clasp' • the poet is in awe of the tiger's creator and admires its powerful artistic beauty: 'symmetry' • the tiger is given power through the metaphor of 'burning bright' • powerful images convey the creator: 'immortal hand or eye', 'did he smile his work to see?' • a list of questions builds up the feeling of awe for the creator • the metaphor and powerful images of the blacksmith: 'What the hammer?', 'What the anvil?' convey the strength of the creation • the powerful alliteration of 'began to beat' is effective as it

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	represents the sound of the beating of the heart • the powerful image is conveyed through the regular hammering beat • the penultimate stanza contrasts the creation of the gentle 'Lamb' with that of the terrifying 'Tyger'. Reference may be made to the 'Lamb' symbolising Jesus Christ • the final stanza repeats the first except for one word change 'could' to 'dare', which acknowledges the creator's fearlessness in letting such a force loose. 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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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 *Telephone Conversation*, 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. **Telephone Conversation** • the landlady is ready to let her room to the speaker until she is told where he is from; the poem explores racism and the prejudice of others • the speaker imagines what the landlady is like from the sound of her voice: 'Lipstick-coated', 'long gold-rolled/Cigarette holder' • emphasis of colour contrast highlights the woman's prejudice: 'Are you dark or very light?' • the landlady is insensitive in her questioning and 'clinical responses' shock the speaker and the reader • the speaker sarcastically refers to the landlady's 'good-breeding' • there is a suggestion that the landlady is not as well-educated as the speaker as she does not understand 'West African sepia' • the behaviour of the landlady reduces the man to a feeling of shame following his 'ill-mannered silence' • comical exaggeration demonstrates the woman's reaction has made the speaker lose his patience: 'has turned/My bottom raven black' • the landlady slams the telephone down on the speaker 'on the thunderclap/About my ears'. **The second poem** The poem chosen must be one in which how different people behave is a significant theme, such as: *Once Upon a Time*, *La Belle Dame sans Merci. A Ballad, Poem at Thirty-Nine* or *My Last Duchess,* but reward all valid choices. 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.