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Mark Scheme (Results)

Summer 2014

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

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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:** • the poet describes the exact time and location where he and his 'friend' have stopped: 'Just off the highway to Rochester, Minnesota', 'Twilight bounds softly forth'; the setting is realistically described • the poet describes a mystical meeting with the two ponies: 'They have come gladly out of the willows' • the poet describes the danger that he and his friend are prepared to risk in order to get closer to the ponies: 'We step over the barbed wire' • the ponies are described as being overjoyed to have some human contact: 'gladly', 'can hardly contain their happiness', 'nuzzled my left hand' • the ponies are described as being friendly: 'come gladly', 'welcome my friend and me' • a sense of the ponies' abandonment is described: 'have been grazing all day, alone', 'There is no loneliness like theirs' • one pony is described in detail: 'black and white', 'mane falls wild', 'her long ear' • the poet's admiration and passion for the ponies is conveyed through tactile descriptions: 'I would like to hold the slenderer one in my arms', 'caress her long ear' • the persona expresses the magical moment by suggesting that he is at one with nature: 'if I stepped out of my body I would break/Into blossom'. **The poet's choice of language:** Reward all relevant examples of language and comments on its effectiveness, e.g.: • the title 'A Blessing' suggests a spiritual experience • the use of settings and subjects identify the American setting – 'highway', 'Rochester, Minnesota', 'two Indian ponies', 'tufts of spring' • night arrives swiftly; the oxymoron 'bounds softly' emphasises the speed in which the powerful 'Twilight' arrives • the ponies' eyes are said to 'Darken with kindness'; this provides negative connotations of darkness, which contrast with the happiness normally experienced through 'kindness'; the paradox effectively conveys the ensuing darkness of night

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- the reaction of the arrival of the humans makes the ponies 'ripple tensely'; a ripple is gentle and the words effectively contrast with each other; the oxymoron realistically describes the ponies' reaction
- the ponies are described as being graceful through the simile: 'They bow shyly as wet swans'; swans remain loyal to their mate for life, suggesting that the ponies have been life-long companions
- simple statements convey the ponies' obvious affection for each other: 'They love each other'
- once the ponies relax with their human visitors, they are 'At home once more'
- the onomatopoeic 'munching' provides a relaxed atmosphere between the animals and humans
- the persona caresses the pony's ear as softly as the 'light breeze'; the interesting simile conveys the softness of the pony's ear, which 'is delicate as the skin over a girl's wrist'
- the poet is entranced with the pony and in a dream-like state: 'Suddenly I realize', 'if I stepped out of my body'
- the alliteration within the final two lines: 'my body I would break/ Into blossom' sharply brings the persona back to reality and conveys the powerful effect that the ponies have had upon him.

The poet's use of form and structure:

- the poem is in free verse and written in one stanza of 24 lines – the poem flows free, like the horses
- the reader experiences the journey and meeting with the ponies at the same time as the persona and his friend
- the pace is slow and gentle, like the unrushed meeting between Man and the ponies
- each line varies in length and there is no rhyme scheme.

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:** • no names are used: instead there is the Child-Who-Was-Tired, the Woman and the Man • a detached tone is established but this still enables the reader to feel sympathy • details of her hard working life are given, with the tasks she has to complete despite her tiredness • although she is a child, she has to look after a baby and there are three other children • her living conditions are described: she has to share a bed with the children • she is physically and verbally attacked by her employers. **The writer's choice of language:** • the dream she has is of escape, and the language used is simple, repetitive and child-like: 'little white road', 'tall black trees', 'little road that led to nowhere', 'where nobody walked at all' • language used to describe the Child makes her appear vulnerable: 'cold, shaking fingers' (many examples) • her exhaustion is stressed through the passage: 'an immense effort' • the tasks she has to do are shouted as orders, and the reader is also shown her efforts to complete them • there is brutality in the language used towards her: 'I'll shake every bone out of your body'. **The writer's use of structure and form:** • the passage begins with a dream which recurs towards the end, and shows the intermingling of her harsh waking life and the sleep which she needs • the direct speech shows the cruel attitude towards her shown by her employers • contrast is used throughout, with the Child contrasted to the other children sleeping peacefully, the Woman and the Man • the dream-like state of the Child is abruptly shattered at the end of the passage by the Man's threatening words • there is variety of sentence structure and length. 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	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. **A Mother in a Refugee Camp:** • the poet makes a distinction between this mother and the others in the camp: 'had long ceased to care' • he emphasises her loving care, saying she is more tender than 'Madonna and Child', using an iconic religious image • the picture of the camp is very visual and graphic, describing the 'unwashed children' and their terrible afflictions, thus bringing to the fore the mother's love for her son as she tends him • the son is still alive, but there is foreshadowing of his death • there is a contrast between life now in the camp, and life as it was before, linked to the mother's care for her son, shown to the reader in terms of practical actions, such as the combing of his hair • the poet suggests that this maternal love survives under such desperate conditions and manifests itself in small everyday actions. **My Last Duchess:** • the form of the dramatic monologue 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 • the Duke 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 • the rhyming couplets move the story on in sections, but with the inevitability of the Duchess' death • the poem examines a relationship with an unequal balance of power, and the story is told by the survivor, the victor, underlined by the statue which 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. 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 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 • 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. Indicative content is offered on *The Tyger*, 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. **The Tyger:** • Blake questions the creation of the tiger, and the poem is structured via a series of questions to the tiger itself • he raises the question of the nature of evil via these questions: 'Did he who made the Lamb make thee?' Can goodness and innocence have the same creator as the 'deadly terrors' of the tiger? • the poem begins and ends with the same verse, except that the word 'Could' is replaced with 'Dare'. Thus the structure suggests a change in ideas which the poem has explored and brought about • there are several significant words and phrases in the poem which seem ambiguous, or offer scope for interpretation, such as: 'fearful symmetry', 'threw down their spears' , 'waterd heaven with their tears', 'forests of the night' and 'On what wings dare he aspire?' • repetition is important in the poem in both structure and language choice for dramatic emphasis • language choice follows a pattern with the references to 'sinews', 'heart' and the 'anvil' and 'furnace' with which they were framed. Physical strength is stressed • there are many examples of alliteration within the poem which can be linked to the process of creating the tiger • the stanzas are all four-line, and in rhyming couplets; this adds to the regularity of the questions, the patterns of language and the repeated alliteration • the whole poem recognises the power of a being who can create the awe-inspiring, 'fearful' tiger and the innocent lamb. **The second poem:** • the poem chosen must be one in which thoughts and feelings about power are a significant theme, such as: *Prayer Before Birth, War Photographer, Once upon a Time* and *My Last Duchess*. 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 and presentation of ideas, themes and settings
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