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Mark Scheme (Results)

Summer 2015

Pearson Edexcel International GCSE in English Literature (4ET0)

Paper 02R

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- 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: 4ET0/02R

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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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 central image is of a teenager, Heidi, being sent home from school for dying her hair • the poem also deals with the difficulties an adolescent faces in life • the hairstyle is described in detail: 'blue (or, at least, ultramarine'), 'clipped sides', 'crest of jet-black spikes', demonstrating Heidi's personal decision and her statement of individuality • there is an emphasis on colour: 'blue', 'ultramarine', 'jet-black', 'school colours', 'black', 'grey', 'white', 'flaxen yellow' • the father is described as 'freedom-loving' and shows support for his daughter's actions; he is protective • the narrator comments on the fact that: 'It would have been unfair to mention your mother's death', drawing attention to what might have been the reason behind Heidi's action • Heidi is described as a strong-minded individual: 'Tell them it won't wash out' • the friend is described as being supportive when she dyes her hair in the school colours: 'the school colours precisely'. **The poet's choice of language:** Reward all relevant examples of language and comments on its effectiveness, e.g. • the use of alliteration to describe the haircut emphasises the sharpness of it: 'clipped sides with a crest' • the headmistress' reaction suggests authority is absurd: 'not done in the school colours' • candidates may consider there is an element of discrimination: 'although dyed hair was not/specifically forbidden, yours/was,' • the father is 'freedom-loving'; he promotes individuality and independence: 'just a style' • the poet sarcastically mocks authority when parenthesis is used: 'You wiped your eyes (also not in a school colour.)' • the metaphor 'shimmered behind the arguments' demonstrates how they were all aware at school of the depressing news of her mother's death, and that it was a major problem that she was going through • the onomatopoeic and alliterative 'teachers twitter' negatively describes the teachers' reaction and makes them sound ineffectual • a sense of solidarity is created through Heidi's friend: 'an act of solidarity'; in addition, the friend could be taking the opportunity

	to highlight the absurdity of the school's ruling: 'a witty/tease' • a sense of empathy is created for Heidi and what she has gone through: 'your mother's death'. **The poet's use of form and structure:** • this is a narrative poem written as a dramatic monologue • direct speech highlights her adolescent interaction with her father • the use of free verse could mirror Heidi's non-conformity and her individuality • the poem is written in six stanzas, each with five lines which vary in length, providing a steady, calm reflection on events • the complex sentence (including the use of parenthesis) lasts for the first two stanzas and introduces the anecdote • the use of sarcasm and irony suggests the absurdity of authority from Heidi's point of view. 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:** • contrast is used to describe how night time 'falls quickly'; the dogs at 'One moment' look 'skinny and mangy' and in the next become 'black shadows'; the quick fall of night is like being 'in a dark cell, from where there is no release until the following dawn' • escapism to 'Victorian England' is easily achieved by listening to Mr Watts reading the story: 'we could easily get there' • the narrator recalls the world Mr Watts had given them, enabling them to 'escape to another place' • while reading, Mr Watts had a way of 'absenting himself' and the character he becomes is the 'escaped convict', Magwitch • the narrator describes her escapism when she says that she 'had been spoken to by this boy Pip … couldn't see to touch but knew by ear'. **Choice of language:** • the rapid arrival of night is emphasised through the repetition of 'quickly' and 'quick'; there is a lack of escape • similes emphasise the atmosphere, feelings and emotions of entrapment: 'like being put away in a dark cell', 'people spoke like pirates' • hyperbole conveys the lack of escape: 'there is no release until the following dawn' • the lack of physical escape is enhanced: 'blockade', 'keep us here' • a sense of fear is conveyed through 'hiding under cover'; there is no escape from the enemy or the night • the use of slang and a casual tone are used to describe the 'blimmin' dogs and blimmin' roosters' • the use of a metaphor describes how the narrator could 'slip inside the skin of another' • Mr Watts escapes when he is reading: 'absenting himself'; the class 'forgot all about him being there' • the section of the novel recalled refers to the 'escaped convict' which allows the impressionable class to escape into the fictional world: 'We only had to close our eyes to be sure' • the narrator conveys a tone of affectionate appreciation of Mr Watts: 'Mr Watts had given us kids another world to spend the night in'. **Structure and form:** • first person narrative conveys the sense of the magic of escapism • the narrator recounts the events to the reader • short statements ('In the tropics night falls quickly') are made more emphatic when juxtaposed with the longer, complex sentences within the paragraphs • conjunctions are often used to begin sentences providing a childish diction and a sense of excitement: 'But', 'Or', 'And'

	• the longer final paragraph describes how the 'escape' works, culminating in the simple statement: 'We only had to close our eyes to be sure'. 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. **Once Upon a Time** • the poem begins and ends 'Once upon a time', as if the father's views on life are fantastical and unobtainable; life is not the same as it was • life is presented with a sense of regret; the father has to conceal his feelings; age changes us and we become bitter: 'I want to relearn how to laugh' • the father feels that, in the past, people used to show sincere feelings: 'they used to laugh with their hearts', 'shake hands with their hearts' • the father is envious of his son's life: 'once upon a time when I was like you' • metaphors are used to convey the father's view of life: 'laugh with their teeth', 'ice-block cold eyes' • the simile 'like a snake's bare fangs' demonstrates how the father feels • compound words help to convey the father's feelings of the insincerity in life: 'homeface', 'officeface' • the repetition of 'when I was like you' suggests regret of growing old • the shorter final stanza suggests a reversal of roles - the son teaching the father. **Prayer Before Birth** • the monologue conveys the unborn child's fears of the world; the unborn child pleads with God for protection in life throughout the prayer • the unborn child wants to be surrounded by nature and craves nature's company in life: 'grass to grow for me, trees to talk to me, sky to sing to me', rather than being exposed to the evils in life • the unborn child asks God for 'strength against those' who could corrupt life and the unborn child would prefer to die, rather than be born and exposed to the dangers: 'Otherwise kill me' • repetition is used to emphasise the unborn child's situation: 'I am not yet born' • alliteration and assonance provide internal rhyme: 'with wise lies lure me', 'bloodsucking bat or the rat' • the metaphorical 'cog in a machine' suggests a fear of the lack of identity • the negative tone provides a depressing view of life and a fear of the world • the stanza shapes are distinctive with an opening plea followed by a detailed list, which builds in pace as the lines shorten. The two short stanzas perhaps sum up his fears while the final short line shows the strength of his desperation.

	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 *Half-past Two*, 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. **Half-past Two** • the poet presents childhood as innocent and confusing; the child does not understand time and is forgotten by the teacher: 'I forgot all about you' • the child is described as being scared of authority: 'too scared at being wicked to remind her' • the repeated use of capitalisation 'Something Very Wrong' suggests that the child is unaware of what he has actually done, but it must have been serious. Humour is added because, despite the capital letters, what it was has since been forgotten • the use of parenthesis provides the reader with additional information, the background of the situation and an adult viewpoint • compound words provide an innocent view of time in childhood: 'Gettinguptime, timeyouwereofftime' • the clock is personified to emphasise the child's young age: 'the little eyes', 'two long legs for walking' • a strong awareness of sensory images is an important feature of childhood: 'smell of old chrysanthemums', 'silent noise', 'knew the clockface' • the oxymoron 'silent noise his hangnail made' conveys the child's acute awareness of the silence • the dialogue in italics emphasises how the child had been forgotten: *'My goodness,* she said' • the child never forgot not 'knowing the time', but it is described as an escape, so it is not an unpleasant experience: 'He escaped into the clockless land for ever' • the reader is left feeling some empathy for the child. **The second poem** • The poem chosen must be one in which thoughts and feelings about childhood are a significant theme, such as: *'Hide and Seek', 'Piano', 'Poem at Thirty-Nine'.* Candidates may select a poem about childhood that is not actually from a child's point of view, such as: *A Mother in a Refugee Camp'.* 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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