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Pearson Edexcel Certificate
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International GCSE

Centre Number | | | | | |

Candidate Number | | | | |

English Literature

Paper 2: Unseen Texts and Poetry Anthology

Friday 22 May 2015 – Morning
Time: 1 hour 30 minutes

Paper Reference
4ET0/02
KET0/02

You must have:
Poetry Booklet – Section C of the Edexcel Anthology (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **two** questions. Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- The total mark for this paper is 40.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*
- Quality of written communication will be taken into account in the marking of your responses. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling.
- Copies of the Edexcel Anthology for International GCSE and Certificate Qualifications in English Language and Literature may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

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SECTION A

Answer EITHER Question 1 OR Question 2.

1 Read the following poem.

The Rear-Guard
(Hindenburg Line, April 1917)

Groping along the tunnel, step by step,
He winked his prying torch with patching glare
From side to side, and sniffed the unwholesome air.

Tins, boxes, bottles, shapes too vague to know,
A mirror smashed, the mattress from a bed;
And he, exploring fifty feet below
The rosy gloom of battle overhead.

Tripping, he grabbed the wall; saw someone lie
Humped at his feet, half-hidden by a rug,
And stooped to give the sleeper's arm a tug.
'I'm looking for headquarters.' No reply.
'God blast your neck!' (For days he'd had no sleep.)
'Get up and guide me through this stinking place.'

Savage, he kicked a soft, unanswering heap,
And flashed his beam across the livid* face
Terribly glaring up, whose eyes yet wore
Agony dying hard ten days before;
And fists of fingers clutched a blackening wound.

Alone he staggered on until he found
Dawn's ghost that filtered down a shafted stair
To the dazed, muttering creatures underground
Who hear the boom of shells in muffled sound.
At last, with sweat of horror in his hair,
He climbed through darkness to the twilight air,
Unloading hell behind him step by step.

Siegfried Sassoon

**livid* – discoloured

How does the writer convey the soldier's journey in this poem?
In your answer you should consider:

- the poet's descriptive skills
- the poet's choice of language
- the poet's use of structure and form.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

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OR

2 Read the following extract from *Jamaica Inn*.

This extract is from the beginning of the novel; it describes a journey made in the 19th century by a young girl, Mary Yellan, to Jamaica Inn.

It was a cold grey day in late November. The weather had changed overnight, when a backing wind* brought a granite sky and mizzling* rain with it, and although it was now only a little after two o'clock in the afternoon the pallor of a winter evening seemed to have closed upon the hills, cloaking them in mist. It would be dark by four. The air was clammy cold, and for all the tightly closed windows it penetrated the interior of the coach. The leather seats felt damp to the hands, and there must have been a small crack in the roof, because now and again little drips of rain fell softly through, smudging the leather and leaving a dark-blue stain like a splodge of ink. The wind came in gusts, at times shaking the coach as it travelled round the bend of the road, and in the exposed places on the high ground it blew with such force that the whole body of the coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint endeavour to gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too broken by the wind and the rain to feel the whip that now and again cracked above their heads, while it swung between the numb fingers of the driver.

The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes they flung up the soft spattered mud against the windows, where it mingled with the constant driving rain, and whatever view there might have been of the countryside was hopelessly obscured.

The few passengers huddled together for warmth, exclaiming in unison when the coach sank into a heavier rut than usual, and one old fellow, who had kept up a constant complaint ever since he joined the coach at Truro, rose from his seat in a fury; and, fumbling with the window-sash, let the window down with a crash, bringing a shower of rain in upon himself and his fellow-passengers. He thrust his head out and shouted up to the driver, cursing him in a high petulant* voice for a rogue and a murderer; that they would all be dead before they reached Bodmin if he persisted at breakneck speed; they had no breath left in their bodies as it was, and he for one would never travel by coach again.

Daphne du Maurier

**backing wind* – following
**mizzling* – drizzling
**petulant* – irritable and impatient

Explain how the writer presents an uncomfortable journey in this extract.

In your answer you should consider:

- the writer's descriptive skills
- the writer's choice of language
- the writer's use of structure and form.

Support your answer with examples from the extract.

(Total for Question 2 = 20 marks)

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☒ **Question 2** ☒

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(Section A continued)

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(Section A continued)

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(Section A continued)

TOTAL FOR SECTION A = 20 MARKS

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SECTION B

Answer EITHER Question 3 OR Question 4.

3 How are powerful images presented in *War Photographer* and *The Tyger*?

Support your answer with examples from the poems.

(Total for Question 3 = 20 marks)

OR

4 Show how the poets convey people's behaviour in *Telephone Conversation* and **one other** poem from the Anthology.

Support your answer with examples from the poems.

(Total for Question 4 = 20 marks)

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 3** ☐ **Question 4** ☐

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(Section B continued)

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TOTAL FOR SECTION B = 20 MARKS
TOTAL FOR PAPER = 40 MARKS

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Extracts taken from:
Jamaica Inn, Daphne du Maurier, Virago Modern Classics
The Rear-Guard, *Counter-Attack and Other Poems*, Siegfried Sasson, Hodder and Stoughton

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