

Mark Scheme (pre-standardisation) Summer 2016

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.

Paper 2: Unseen Texts and Poetry Anthology
Section A

Question Number	<p>How does the writer convey her feelings about her father in this poem? In your answer you should consider:</p> <ul style="list-style-type: none"> the poet's descriptive skills the poet's choice of language the poet's use of structure and form. <p>Support your answer with examples from the poem.</p>
	Indicative content
1	<p>Examiners should be alert to a variety of responses and should reward points that 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.</p> <p>The poet's descriptive skills:</p> <ul style="list-style-type: none"> the poet begins immediately by referring to her father's arthritis the poet is proud of her father: 'can compete with the world's best' despite his failing eyesight and hearing, her father plays the violin faultlessly: 'notes are clear', 'People outside stop to listen' when her father plays his violin, it reminds the poet of her childhood: 'I become a child again' a poignant and loving atmosphere is enhanced by the description of a beautiful day: 'clear blue skies' the poet marvels at her father's violin-playing, despite his ailments: 'arthritic hands', 'eyes are dim', 'hearing is faulty', 'magnifying glass to his eyes to read', 'can hardly walk'. <p>The poet's choice of language Reward all relevant examples of language and comments on its effectiveness, e.g.:</p> <ul style="list-style-type: none"> the poet uses repetition to emphasise her father's arthritis: 'with his arthritic hands' the poem appeals to our senses; the use of contrasts emphasises her father's skill: 'eyes are dim but the notes are clear', 'pour out from within/People outside' the use of parenthesis and an adverb suggests that the poet feels guilty for not always being there: '(Luckily my sisters are there when he needs to talk).' the use of the personal pronoun, 'My', suggests the poet's pride and love for her father, almost claiming him just for herself the tone and mood are soothing and calm. <p>The poet's use of structure and form:</p> <ul style="list-style-type: none"> the poem is structured in four stanzas. In the first three stanzas, the poet speaks about <i>her</i> father by using the pronoun 'My', but perhaps ends with the realisation that he is her sisters' father as well when she omits 'My' in the final line the first three stanzas end: 'My father plays the violin', whereas the final verse changes to 'Father picks up his violin', ready to play the poet uses an irregular rhyming pattern, pararhyme (within/listen) and some internal rhyme (bow/low), to reflect her father's sense of rhythm and perhaps the difficulty he would experience when playing his violin. <p>These examples are suggestions only. Accept any valid responses.</p> <p>Reward a clear personal response, provided this is well supported from the text.</p>

Level	Mark	AO3
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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

Question Number	<p>Explain how the writer conveys the effect of music in this extract. In your answer you should consider:</p> <ul style="list-style-type: none"> the writer's descriptive skills the writer's choice of language the writer's use of structure and form. <p>Support your answer with examples from the extract.</p>
	Indicative content
2	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text.</p> <p>The writer's descriptive skills:</p> <ul style="list-style-type: none"> the effect of music is conveyed as a stimulating and reassuring experience for Liesel: 'toes clenched with excitement' the writer describes music as being a tangible gift: 'No-one had ever given her music before' Papa's concentration and facial expression are described as 'lines drawing themselves down his face' and the warmth of his grey eyes: 'soft metal of his eyes' a sense of understanding is described between Papa and Liesel: 'He would wink at the girl and, clumsily, she'd wink back' the effect on Mama is to anger her. Papa knowingly teases her by bringing the accordion to the breakfast table in the kitchen the music is described as being magical, exciting and mesmeric: 'music would look Liesel in the face' (personification), 'She especially loved to see...' music is described as bringing life and safety: 'The sound of the accordion ... the announcement of safety. Daylight'; she could not dream about her brother so she was 'glad to be awake'. <p>The writer's choice of language Reward all relevant examples of language and comments on its effectiveness, e.g.:</p> <ul style="list-style-type: none"> music is personified: 'music would look Liesel in the face' and Papa makes 'the accordion live', supported by the reference to 'breathing' the use of block capitals and exclamatory sentence emphasises the imperative verb and Mama's shouting: 'STOP THAT NOISE!' a metaphor describes the bread and jam: 'curled into the shape of bite marks'; the music has led to Papa's breakfast becoming stale the word 'strolled' suggests that father played the keyboard of the instrument gently and casually, but in contrast 'hit' the 'C major' chord forcefully with his other hand colour imagery enhances the description of the instrument. The keys are described as being 'tooth-coloured'; the 'silver, sparkled one' and 'shiny black exterior' the narrator asks the reader a question and provides an answer; the effect of this is almost as if the narrator is telling a joke. <p>The writer's use of structure and form:</p> <ul style="list-style-type: none"> the third person narrator interacts with the reader; the narrator is omnipresent and omniscient of the situation paragraphs are of varying length, longer passages of description and short one-sentence paragraphs adding emphasis a range of sentence structures is used by the writer, including a question, an

exclamation and complex sentences. Towards the end of the extract a one word sentence is used for dramatic effect and emphasis: 'Daylight'.

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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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

Section B

Question Number	<p>How do the poets convey strong feelings in <i>If</i> – and <i>Do not go gentle into that good night</i>?</p> <p>Support your answer with examples from the poems.</p>
	Indicative content
3	<p>Examiners should be alert to a variety of responses and should reward points that 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.</p> <p><i>If</i> – :</p> <ul style="list-style-type: none"> • the poem offers guidance and strong feelings from an older to a younger man (a father to his son) through the use of the conditional throughout • the poem works with a series of contrasts to convey the strong feelings: trust and doubt, triumph and disaster, kings and common touch; hopes and fears are important, but Kipling warns about the importance of a balanced approach to life • the poem has a very regular rhyme and rhythm that work together with the repeated pattern of 'If', 'And', and 'Or' at the beginnings of lines to present strong feelings about future possibilities • 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 strong feelings of hopes and fears for the future • 'Triumph' and 'Disaster' are personified as if to indicate that they can take a human form but nonetheless are 'impostors' and therefore should not be given too much importance • the poem, which consists of one sentence, builds up to its climax of the last two lines, with the strong feelings emphasised by the exclamation mark that shows the fulfilment of hopes for the future • the capitalisation of 'Man' adds to its significance as an aspiration • 'my son' adds a personal touch at the end, but it could be argued that the strong feelings in the poem are for every young man, as well as his own son. <p>Do not go gentle into that good night:</p> <ul style="list-style-type: none"> • the poet feels strongly that his father should fight against death • the refrain-like repetition throughout the poem of 'Rage, rage against the dying of the light' further emphasises how important he feels it is not to give in • he feels that it is a characteristic of men of quality - 'wise men', 'Good men', 'Wild men', 'Grave men' - that they have fought against their own death, to strengthen his message and to emphasise his strong feelings • in the final stanza, the poet is almost pleading with his father not to die without a fight • the poet uses repetition, lists of examples and the extended metaphor of sunset to represent his strong feelings • the form of the poem is a villanelle, which is a paradox, as a villanelle would often have a happy tone but it is here used for more serious reflections

	<ul style="list-style-type: none"> there is a sense of the poet's fear and frustration through the strong feelings that he is expressing. <p>These examples are suggestions only. Accept any valid responses.</p> <p>Reward a clear personal response, provided this is well supported from the texts.</p>
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Level	Mark	AO3 / AO4
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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

Question Number	<p>Show how the poets present their thoughts about grief in <i>Remember</i> and one other poem from the Anthology.</p> <p>Support your answer with examples from the poems.</p>
	Indicative content
4	<p>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the two texts. Indicative content is offered on <i>Remember</i>, 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.</p> <p>Remember:</p> <ul style="list-style-type: none"> • in the poem, the poet is looking forward to what might happen when she dies and is reflecting on how she would like to be remembered. In the early 1860s, Rossetti fell in love with Charles Cayley. The couple were engaged to be married, but Rossetti decided to break the engagement because of their differing religious views. Many believe that this poem, written in 1862, was written for Cayley in the event that Rossetti died while the two were together • the poem is a (Petrarchan) sonnet with a theme of love and it asks for her to be remembered without excessive grieving; there is a slight ambiguity in the poet's attitude: 'You tell me of our future that you planned' • the poet's view of death is also ambiguous: 'silent land' and 'darkness and corruption' • the poet concerns herself with counteracting the anticipated grief of her beloved • the poet suggests she had thought of leaving before, but changed her mind or possibly has been seriously ill before: 'yet turning stay' • in inevitable death, the poet asks her lover not to 'grieve' but to 'forget and smile' ; she does not wish him to remember if this causes him to grieve excessively • the octave, lines 1-8, focuses on remembering; the sestet, lines 9-14, focuses on forgetting and overcoming grief • there is a regular rhyme that contributes to the sonnet form • the poet uses a formal tone as she develops her argument or point of view in the sonnet • although entitled 'Remember', the final lines are about forgetting; therefore it is a paradox. <p>The second poem:</p> <ul style="list-style-type: none"> • the poem chosen must be one in which grief is a significant theme, such as: <i>Do not go gentle into that good night</i>, <i>Poem at Thirty-Nine</i>, <i>A Mother in a Refugee Camp</i>, <i>Piano</i>, or any other appropriate poem from the collection. <p>Reward a clear personal response, provided this is well supported from the texts.</p>

Level	Mark	A03 / A04
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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

