Write your name here

| Surname | Other names |
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**Pearson Edexcel 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
**4ET0/02R**

**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.

**For Heidi with Blue Hair**

When you dyed your hair blue
(or, at least, ultramarine
for the clipped sides, with a crest
of jet-black spikes on top)
you were sent home from school

because, as the headmistress put it,
although dyed hair was not
specifically forbidden, yours
was, apart from anything else,
not done in the school colours.

Tears in the kitchen, telephone-calls
to school from your freedom-loving father:
'She's not a punk* in her behaviour;
it's just a style.' (You wiped your eyes,
also not in a school colour.)

'She discussed it with me first –
we checked the rules.' 'And anyway, Dad,
it cost twenty-five dollars.
Tell them it won't wash out –
not even if I wanted to try.'

It would have been unfair to mention
your mother's death, but that
shimmered behind the arguments.
The school had nothing else against you;
the teachers twittered and gave in.

Next day your black friend had hers done
in grey, white and flaxen yellow –
the school colours precisely:
an act of solidarity*, a witty
tease. The battle was already won.

*Fleur Adcock*

**punk* – a youth movement of the 1970s, considered by some as rebellious

**solidarity* – the unity of interests or sympathies

How does the writer present people as individuals 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 *Mister Pip*.

*This story is set on a Pacific island during a civil war. The narrator, Matilda, recalls when her teacher, Mr Watts, read 'Great Expectations', a novel by Charles Dickens, to the class.*

In the tropics night falls quickly. There is no lingering memory of the day just been. One moment you can see the dogs looking skinny and mangy. In the next they have turned into black shadows. If you are not ready with candles and kerosene lamps the quick fall of night is like being put away in a dark cell, from where there is no release until the following dawn.

During the blockade* we could not waste fuel or candles. But as the rebels and redskins went on butchering one another, we had another reason for hiding under the cover of night. Mr Watts had given us kids another world to spend the night in. We could escape to another place. It didn't matter that it was Victorian England. We found we could easily get there. It was just the blimmin'* dogs and the blimmin' roosters that tried to keep us here.

By the time Mr Watts reached the end of chapter one I felt like I had been spoken to by this boy Pip. This boy who I couldn't see to touch but knew by ear. I had found a new friend.

The surprising thing is where I'd found him – not up a tree or sulking in the shade, or splashing around in one of the hill streams, but in a book. No one had told us kids to look there for a friend. Or that you could slip inside the skin of another. Or travel to another place with marshes, and where, to our ears, the bad people spoke like pirates. I think Mr Watts enjoyed the spoken parts. When he spoke them he became the voices. That's another thing that impressed us – for the time he was reading, Mr Watts had a way of absenting himself. And we forgot all about him being there. When Magwitch, the escaped convict, threatens to rip out Pip's heart and liver if he doesn't bring him some food, and a file for his leg irons, we didn't hear Mr Watts, we heard Magwitch, and it was like the convict was in the classroom with us. We had only to close our eyes to be sure.

*Lloyd Jones*

**blockade* – the restriction on movement of people and supplies
**blimmin'* – a slang term suggesting that the animals are a nuisance

Explain how the writer creates a sense of escape from reality 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)**

**Begin your answer on page 4.**



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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)

**TOTAL FOR SECTION A = 20 MARKS**



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## SECTION B

**Answer EITHER Question 3 OR Question 4.**

**3** How are views of life presented in *Once Upon a Time* and *Prayer Before Birth*?

Support your answer with examples from the poems.

**(Total for Question 3 = 20 marks)**

**OR**

**4** Show how the poets convey their thoughts and feelings about childhood in *Half-past Two* and **one other** poem from the Anthology.

Support your answer with examples from the poems.

**(Total for Question 4 = 20 marks)**

**Begin your answer on page 11.**



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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 3** ☐ **Question 4** ☐



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

Sources adapted/taken from:
*Heidi with Blue hair*, Fleur Adcock, Hodder and Stoughton
*Mister Pip*, Lloyd Jones, John Murray books

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