

# Mark Scheme (pre-standardisation) Summer 2016

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

Edexcel Certificate in English Literature  
(KET0)  
Paper 02

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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 deal with the subject of loss in this poem?          In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• the poet’s descriptive skills</li> <li>• the poet’s choice of language</li> <li>• the poet’s use of structure and form.</li> </ul> <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><b>The poet’s descriptive skills:</b></p> <ul style="list-style-type: none"> <li>• the poem begins with a claim that: 'The art of losing isn’t hard to master'</li> <li>• the poet suggests that some things that are lost are not a major concern and suggests that we get used to losing smaller things, which in turn prepares us for bigger losses in life</li> <li>• the losses mentioned in the poem grow more and more significant as the poet learns to 'master' the 'art of losing'. The poet begins by describing the loss of 'door keys' or the abstract idea of time lost with an 'hour badly spent'. The loss of memory, such as remembering 'places, and names' moves on to more specific items, such as a 'mother’s watch' or homes one has loved in the past</li> <li>• some losses are more difficult and mysterious, such as 'cities', 'realms', 'rivers' and 'continents', possibly suggesting that these places have lost their significance or are places associated with the lost 'loved houses'</li> <li>• the poet wants us to think about the various things we may lose and in the last stanza tells the reader the main point of her poem, the loss of a beloved person. The reader is not told who this person is: the poet cannot 'master' or accept the loss of a loved one.</li> </ul> <p><b>The poet's choice of language</b>          Reward all relevant examples of language and comments on its effectiveness, e.g.:</p> <ul style="list-style-type: none"> <li>• the poet suggests that one should 'practice' losing things in order to perfect 'The art', suggesting that we should not get upset or flustered by small losses</li> <li>• the poet personifies the lost objects, stating that they: 'seem filled with the intent/to be lost', perhaps transferring the blame</li> <li>• the loss of the watch is presented starkly, emphasising the significance and possibly symbolising her relationship with her mother</li> <li>• the poet uses hyperbole when suggesting lost 'realms' and 'a continent', perhaps exaggerating losses that were not 'a disaster', in contrast with the loss of a loved one, which is more important and harder to accept</li> <li>• simple statements of loss are emphasised with the use of caesura:</li> </ul>

'I shan't have lied.'

- the breakdown in the last line with the repetition of 'like', and the interjection 'Write it!' demonstrate the real difficulty of coming to terms with loss. The poet's façade of confidence and humour disintegrates; she has to force herself to write the word 'disaster'
- the tone and mood are initially confident, but become uncertain in the last stanza.

**The poet's use of structure and form:**

- the poem is a villanelle. The refrain grows more and more ironic as we see that 'the art of losing' is quite hard to master
- the items lost in each stanza grow in significance – with the most significant loss being that of a loved one
- the final refrain is modified: the poet admits that: 'the art of losing's not too hard to master', a significant change from the more confident tone adopted earlier in the poem
- the poet's internal command '(Write it!)', demonstrates that the poet finds the pain of losing a loved one hard to accept and reminds us that the poet is actually writing the poem.

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
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>• Little understanding of language, structure and form and how these are used to create literary effects</li> <li>• Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Limited use of relevant examples to support the answer</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>• Some understanding of language, structure and form and how these are used to create literary effects</li> <li>• Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Some use of relevant examples to support the answer</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>• Clear understanding of language, structure and form and how these are used to create literary effects</li> <li>• Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Use of clearly relevant examples to support the answer</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>• Thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>• Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Use of assured, relevant examples to support the answer</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>• Perceptive understanding of language, structure and form and how these are used to create literary effects</li> <li>• Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Discriminating use of relevant examples to support the answer</li> </ul>

Question Number	<p>Explain how the writer shows Billy's desperate search for Kes in this extract.</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> <li>the writer's descriptive skills</li> <li>the writer's choice of language</li> <li>the writer's use of structure and form.</li> </ul> <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><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>• an autumnal scene is set with extensive description of 'leaf mould', leaves 'gathered in hollows', 'Autumn winds' and 'thick with dead leaves'</li> <li>• the writer describes Billy's desperation by describing his anxious and awkward movements: 'blundered', 'stumbling', 'falling'</li> <li>• the woods are described as unwelcoming and difficult to explore</li> <li>• descriptions are enhanced with the use of sensory images when the writer describes his 'tread', what he can hear and what he observes, such as the 'pendant' rain drops</li> <li>• the whole extract focuses on the rain: 'millions of drops per second' and 'the background hiss of the rain'; the dampness is also emphasised: 'each space was as damp and dark as a cellar'.</li> </ul> <p><b>The writer's choice of language</b></p> <p>Reward all relevant examples of language and comments on its effectiveness, e.g.:</p> <ul style="list-style-type: none"> <li>• the active verbs: 'blundered', 'stumbling', 'falling', 'scrambling' all present a sense of urgency and panic</li> <li>• the use of simile, 'like a tired animal', emphasises Billy's anxiety and desperation; the leaves are said to 'rattled like snakes', with a threatening effect</li> <li>• the triplet builds with detail: 'sinking, high stepping, slow motion skating'</li> <li>• the persistent rain is emphasised by the use of verbless sentences and repeated hyperbole: 'millions of drops per second'</li> <li>• onomatopoeia emphasises that the only sound, apart from his voice, is that of the rain: 'pat pat pat', 'splash'</li> <li>• the desperation is made clear with Billy's repeated calls: 'Kes! Kes! Kes!'</li> <li>• further lists provide added emphasis of urgency: 'running, calling, tripping and falling'.</li> </ul> <p><b>The writer's use of structure and form:</b></p> <ul style="list-style-type: none"> <li>• the extract is written in third person narrative</li> <li>• the first paragraph follows Billy's hunt in the forest and ends with him stopping and listening; the second paragraph focuses on the noise of the rain; after he calls for the bird, the final paragraph resumes the search</li> <li>• the writer includes a number of commas, particularly in the final paragraph, to reflect the quickening pace and desperation to find</li> </ul>

	<p>Kes.</p> <p>These examples are suggestions only. Accept any valid responses.</p> <p><b>Reward a clear personal response, provided this is well supported from the text.</b></p>
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Level	Mark	AO3
	0	No rewardable material
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>• Little understanding of language, structure and form and how these are used to create literary effects</li> <li>• Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Limited use of relevant examples to support the answer</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>• Some understanding of language, structure and form and how these are used to create literary effects</li> <li>• Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Some use of relevant examples to support the answer</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>• Clear understanding of language, structure and form and how these are used to create literary effects</li> <li>• Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Use of clearly relevant examples to support the answer</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>• Thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>• Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Use of assured, relevant examples to support the answer</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>• Perceptive understanding of language, structure and form and how these are used to create literary effects</li> <li>• Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Discriminating use of relevant examples to support the answer</li> </ul>



## Section B

Question Number	How are women presented in <i>La Belle Dame sans Merci</i> and <i>Poem at Thirty-Nine</i> ?  Support your answer with examples from the poems.
	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><b>La Belle Dame sans Merci:</b></p> <ul style="list-style-type: none"><li>• the title suggests that the beautiful lady is a woman without pity; she lures the knight to her 'elfin grot' but leaves him abandoned; she is a femme fatale</li><li>• the ballad tells the story of a knight's encounter with 'a faery's child' who entrances, bewitches and entraps him with her beauty and supernatural powers</li><li>• the woman is described as being beautiful with her long hair, light foot and 'wild' eyes</li><li>• the woman leads the knight to believe that she loves him, 'I love thee true', but her feelings appear to be false when she abandons him</li><li>• in the knight's dream he is warned of being enslaved by a cruel lady; when he awakes, he experiences the pains of love</li><li>• the woman is presented as being a Circe-like figure; an enchantress who attracts lovers to destroy them</li><li>• the ballad rhymes the second and fourth line of each stanza, perhaps emphasising the strangeness and eeriness of the poem's atmosphere and setting</li><li>• archaic language enhances the Medieval setting: 'steed', 'faery', 'grot', 'meads', 'sojourn'</li><li>• repetition is used to engage the reader; the final stanza echoes the first, but with some variation, perhaps stressing the fate of the knight and linking him to the ghastly line of other suitors who have been bewitched by the woman</li><li>• the atmosphere is intriguing from the start, with questions raised for the reader about the solitude of the doomed 'loitering' knight-at-arms and whether he is a victim; some may consider the woman is the victim</li><li>• Keats reveals some part of the story, but leaves some as mysterious and unresolved.</li></ul> <p><b>Poem at Thirty-Nine:</b></p> <ul style="list-style-type: none"><li>• the narrative poem is semi-autobiographical and the title refers to Walker's age when she wrote it; the poet reminisces about her father and the life skills that he taught her</li><li>• the opening statement conveys the poet's regret of loss and this is repeated later in the poem: 'How I miss my father'; she is caring and possibly feeling guilty when she says that she wishes that her father 'had not been / so tired'</li></ul>

- the father taught his daughter the life skills of 'Writing deposit slips and checks', 'telling the truth' and the 'sharing of good food'; the poet demonstrates that she is careful with money, honest and generous
- there is the suggestion that the poet had a strict upbringing and that her father may have beaten her, although she is not resentful: 'did not always mean a beating'
- the poet seeks approval from her father and desires to make him proud: 'He would have grown / to admire'
- the concluding lines demonstrate the poet's skills when she lists: 'cooking, writing, chopping wood, / staring into the fire'; showing that she is practical, talented and able to take time to relax and think
- the poem is written in free verse and divided into two sections of three stanzas; one section is negative, the other positive, perhaps suggesting how her views have changed now that she has matured
- the use of the repeated refrain, 'How I miss my father', demonstrates how sincere her feelings are, particularly when she exclaims this in the second half of the poem
- the use of 'I' makes the poem personal and nostalgic, demonstrating the poet's love for her father whilst revealing the strong, caring woman that she has become.

These examples are suggestions only. Accept any valid responses.

**Reward a clear personal response, provided this is well supported from the texts.**

Level	Mark	AO3 / AO4
	0	No rewardable material
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>• Engagement with the text is limited, examples used are of limited relevance</li> <li>• Little understanding of language, structure and form and how these are used to create literary effects</li> <li>• Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>• Some engagement with the text is evident, examples used are of partial relevance</li> <li>• Some understanding of language, structure and form and how these are used to create literary effects</li> <li>• Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>• Sound engagement with the text is evident, examples used are of clear relevance</li> <li>• Clear understanding of language, structure and form and how these are used to create literary effects</li> <li>• Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>• Sustained engagement with the text is evident, examples used are thoroughly relevant</li> <li>• Thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>• Sustained connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>• Assured engagement with the text is evident, examples used are discriminating</li> <li>• Perceptive understanding of language, structure and form and how these are used to create literary effects</li> <li>• Perceptive connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>

Question Number	<p>Show how the poets convey their feelings about love in <i>Sonnet 116</i> and <b>one other</b> 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>Sonnet 116</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><b>Sonnet 116:</b></p> <ul style="list-style-type: none"> <li>• the sonnet begins with links to the traditional vows made at a Christian marriage: 'impediments'</li> <li>• the durability of true love is emphasised through repeated words: 'love is not love', 'alters when it alteration finds', 'remover to remove'</li> <li>• Shakespeare suggests that true love can survive difficulties through the metaphor: 'That looks on tempests and is never shaken'</li> <li>• it is suggested that love is as precious and constant as a 'star to every wandering bark'</li> <li>• love is a positive force and can overcome extremes: 'even to the edge of doom'</li> <li>• the metaphor 'not Time's fool' shows that love is not controlled or tricked by time, even though looks have changed; the 'sickle's compass' perhaps suggests the approach of death</li> <li>• the conventional Shakespearean sonnet structure ends with the rhyming couplet in which Shakespeare offers a challenge to his readers, saying that if he is wrong and love is not enduring, then he has 'never writ' or no 'man ever loved'.</li> </ul> <p><b>The second poem:</b></p> <ul style="list-style-type: none"> <li>• the poem chosen must be one in which love is a significant theme, such as: <i>Do not go gentle into that good night</i>, <i>Poem at Thirty-Nine</i>, <i>La Belle Dame sans Merci</i>, <i>A Mother in a Refugee Camp</i>, <i>Piano</i>, <i>Remember</i> or any other appropriate poem from the collection.</li> </ul> <p><b>Reward a clear personal response, provided this is well supported from the texts.</b></p>

Level	Mark	AO3 / AO4
	0	No rewardable material
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>Engagement with the text is limited, examples used are of limited relevance</li> <li>Little understanding of language, structure and form and how these are used to create literary effects</li> <li>Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>Some engagement with the text is evident, examples used are of partial relevance</li> <li>Some understanding of language, structure and form and how these are used to create literary effects</li> <li>Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>Sound engagement with the text is evident, examples used are of clear relevance</li> <li>Clear understanding of language, structure and form and how these are used to create literary effects</li> <li>Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>Sustained engagement with the text is evident, examples used are thoroughly relevant</li> <li>Thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>Sustained connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>Assured engagement with the text is evident, examples used are discriminating</li> <li>Perceptive understanding of language, structure and form and how these are used to create literary effects</li> <li>Perceptive connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>

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