



# **Mark Scheme (Results)**

January 2018

Pearson Edexcel International GCSE in  
English Literature (4ET0) 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, i.e. 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.

**Paper 2: Unseen Texts and Poetry Anthology**  
**Section A**

Question Number	<p>How does the poet present a sense of fear?          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>
	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>• fear is created as the sights confronting the speaker are described as dangerous; the farmyard equipment is threatening and war-like: 'armoury / Of farmyard implements', 'A scythe's edge', 'a pitch-fork's prongs', 'birds shot through'</li> <li>• a sense of fear is created through the feeling of entrapment: 'no windows', two 'air-holes slit / High in each gable'</li> <li>• the barn is described as cold and uninviting: 'floor was mouse-grey ... chilly concrete'</li> <li>• a sense of fear and panic is described when the speaker describes how hard it is to breathe: 'cobwebs clogging up your lungs'</li> <li>• the descriptions of the scene and the use of imagery associated with horror are used to convey the growing fear: 'bats', 'fierce, unblinking', 'great blind rats'; the speaker tries to block out the horror as he lies 'face-down to shun the fear above'</li> <li>• fear is described as inanimate objects appear to come to life; the sacks appear to be like rats coming to get him: 'The two-lugged sacks moved in'.</li> </ul> <p><b>The poet'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 poem begins with two similes: 'like grit of ivory' and the sacks of corn are 'solid as cement'; further similes are used to enhance the fear and threat of the barn: 'burned like an oven', 'like great blind rats'</li> <li>• repetition of 'two-lugged' at the beginning and end of the poem brings the objects to life as the sacks are described as being 'like great blind rats', perhaps suggesting the knotted corners of the sacks resemble ears; the list of three provides a clear image of the setting: 'farmyard implements, harness, plough-socks'</li> <li>• colour imagery provides a sense of realism and contrast: 'ivory', 'musty dark', 'mouse-grey', 'gilded motes', 'sunlit yard', 'bright eyes'</li> <li>• alliteration conveys the idea of discomfort and emphasises the coldness of the barn: 'chilly concrete', 'cobwebs clogging'</li> <li>• a metaphor is used to convey the fear and the horror of being 'pecked' by the birds: 'I was chaff'.</li> </ul>

	<p><b>The poet's use of structure and form:</b></p> <ul style="list-style-type: none"> <li>the poem is written in five quatrains with occasional rhyme; enjambement and punctuation are used to enhance the sense of fear evoked by the barn</li> <li>the use of direct address engages the reader and allows them to experience the fear of the barn: 'you went in', 'Then you felt'</li> <li>the change to the first person in the final quatrain ('I was chaff', 'I lay face-down') implies a personal experience, so one assumes this is autobiographical.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.  <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>

Question Number	<p>How does the writer create a sense of fear in this extract? 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>• the writer describes the scene by providing an ominous atmosphere; typical of the Gothic Horror genre, the description immediately sets a scene of fear and tension: 'night was cold', 'sky was clear', 'moon shone pale'</li> <li>• the focus shifts to the man who is described as 'panting and frightened', clearly in a state of fear</li> <li>• the description of the man's growing fear and apprehension is heightened by him being described as sweating, despite the 'bitterly cold' night</li> <li>• the man is described as though he feels he has been running for a long time, although in reality that is not the case</li> <li>• the man's anxiety is heightened; he is running and 'stumbling backwards' in his panic as he watches the car approach him</li> <li>• the man's fear is eased when the car stops for him: 'a car meant speed and escape'.</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>• an image is used to describe the man's fear and extreme exertion as he runs for escape: he has the impression that 'he was toiling up a long flight of stairs'</li> <li>• sensory images are used: a simile conveys the man's heartbeat to demonstrate how afraid he is: 'like muffled drums in his ears', 'Sweat poured into his eyes', 'bitterly cold'</li> <li>• hyperbole is used to express the length of time the man feels he has been running: 'since the moment he was born'; the rhetorical questions provide his inner thoughts as he tries to rationalise the situation: 'Yet could he have run much more than a mile?'</li> <li>• the active verbs 'would steal' and 'snatched' show the man's fear as he dare not look at what may be pursuing him</li> <li>• the headlights of passing cars are personified as they appear to 'search him out' and show him 'contemptuous dismissal', increasing both tension and fear as if the man is prey; later, the headlights of the Daimler are described as 'eyes' that 'drew nearer'</li> <li>• the use of an oath ('For God's sake') demonstrates the man's fear and relief when he gets into the car.</li> </ul>

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

- the extract is written in the third-person narrative and begins with short, sharp sentences, describing a scene of fear and focusing on the road, night, sky and moon. The 'tall trees' add to the sense of foreboding as they 'cast narrow shadows' across the road; the metonymy of doom and gloom creates an ominous scene
- the use of rhetorical questions engages the reader and reveals the heightened emotions of the man
- the use of dashes suggests that actions are momentary ('though he kept running') or add additional information, such as the headlights that were not on full beam; 'but not with the piercing brightness of halogen bulbs'; the word 'halogen' also suggests a modern-day setting
- the first paragraph sets the scene and location; the second, the man's physical condition and fear; the third, the passing cars; the fourth, the man's thoughts; the fifth, the approaching car; the sixth, details of the car and, finally, a line of dialogue revealing the man's terror as he 'gasp'd'; the story is economical, yet effectively, expressed as the reader can empathise with the man's increasing fear and sense of relief at the end of the extract.

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>



## Section B

Question Number	How is power presented in <i>The Tyger</i> and <i>My Last Duchess</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>The Tyger:</b></p> <ul style="list-style-type: none"> <li>• Blake questions the creation of the powerful tiger; the poem is structured via a series of questions to the tiger itself</li> <li>• Blake raises the question of the nature of evil via these questions: 'Did he who made the Lamb make thee?' Can goodness and innocence have the same powerful creator as the 'deadly terrors' of the tiger?</li> <li>• the poem begins and ends with the same verse, except that the word 'Could' is replaced with 'Dare'; the structure suggests a change in ideas, which the poem has explored and brought about</li> <li>• there are several significant words and phrases in the poem that seem ambiguous or offer scope for interpretation of power, such as: 'fearful symmetry', 'threw down their spears', 'waterd heaven with their tears', 'forests of the night' and 'On what wings dare he aspire?'</li> <li>• repetition is important in the poem, in both structure and language choice, for dramatic emphasis</li> <li>• language choice follows a pattern with references to sources of power: 'sinews', 'heart' and the 'anvil' and 'furnace' with which they were framed; power is demonstrated through the reference of the blacksmith's tools or those of the Industrial Revolution when Great Britain was most powerful; the strong rhythm and beat reflect the noise and vibration of manufacturing</li> <li>• alliteration within the poem could emphasise the power of the tiger: 'burning bright', 'began to beat'</li> <li>• the six stanzas of quatrains each have two pairs of rhyming couplets; this powerful structure, together with the regularity of the questions, patterns of language and repeated alliteration, provide a powerful image of the tiger</li> <li>• the whole poem recognises the power of a Being that can create the awe-inspiring, 'fearful' tiger and the innocent Lamb.</li> </ul> <p><b>My Last Duchess:</b></p> <ul style="list-style-type: none"> <li>• the form of the dramatic monologue means that there is only one side of the story given to the reader – that of the powerful Duke – therefore the reader has to see through the bias and memories of the speaker who not only possesses power through his wealth and status, but also through his actions</li> <li>• the Duke appears to be possessive and materialistic: 'my last Duchess', 'My gift of a nine-hundred-years-old name', 'cast in bronze</li> </ul>

for me'

- the Duke reveals his own power, pride, cruelty and arrogance throughout the poem: 'I choose / Never to stoop', 'I gave commands; / Then all smiles stopped together'
- it could be argued that the Duchess holds power over the Duke; the Duchess interacts with others and is shown to demonstrate kindness and happiness; she enjoys small actions, compliments and gifts; the relationship between the Duke and Duchess becomes strained through his jealousy: 'her looks went everywhere'
- the rhyming couplets move the story on in sections, but with the inevitability of the Duchess's death when the Duke exercises his power and, it is suggested he has her murdered: 'I gave commands; / Then all smiles stopped'
- the poem examines a relationship with an unequal balance of power; the story is told by the survivor, the victor, underlined by the statue that shows the god, Neptune, 'Taming a sea-horse'
- the closing lines show that the Duchess is seen as a possession or just another work of art, on a level with the statue that demonstrates the power and wealth of the Duke.

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 childhood in <i>Hide and Seek</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>Hide and Seek</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>Hide and Seek:</b></p> <ul style="list-style-type: none"> <li>• the poem describes the innocence of childhood and betrayal by others</li> <li>• the poem is written in one stanza and there are examples of rhyming couplets and pararhymes</li> <li>• the opening shouts of 'I'm ready! Come and find me!' immediately convey a picture of childhood innocence in a game of hide and seek</li> <li>• childish pride in the hiding place is shown: 'They'll never find you' and also suggests excitement at the prospect of being the winner</li> <li>• the place where the child hides is described with strong imagery of the senses: 'the cold bites through your coat'; the 'salty dark' and 'smell like the seaside' perhaps reflect a childhood visit to the sea</li> <li>• noise and silence are contrasted: 'Don't breathe. Don't move. Stay dumb' with 'Their words and laughter scuffle'</li> <li>• the use of imperative verbs in the internal dialogue demonstrates the child's expertise at playing the game and how he tries to reassure himself: 'Call out', 'Call loud', 'be careful', 'Don't breathe', 'Don't move', 'Stay dumb', 'Hide', 'Push off', 'Uncurl', 'stretch', 'Come and own up'</li> <li>• personification gives the effect of threat and conveys a child-like view of the situation: 'cold bites', 'darkening garden watches', 'the bushes hold their breath'</li> <li>• the child is left by the friends as possibly they tire of the game: 'Their words and laughter scuffle, and they're gone'. Later, we realise they are not coming back, though at first the child is oblivious to this, thinking the game has been won. The reader feels sorry for the child</li> <li>• there is a sense of childhood pleasure and fear conveyed through the game culminating in the realisation of abandonment.</li> </ul> <p>Note: Candidates should be rewarded for any valid interpretations that link the poem with references to war.</p> <p><b>The second poem:</b></p> <ul style="list-style-type: none"> <li>• the poem chosen must be one in which childhood is a significant theme, such as: <i>Prayer Before Birth</i>, <i>Half-past Two</i>, <i>Piano</i>, <i>Poem at Thirty-Nine</i>. Candidates may select a poem about childhood that is not actually from a child's point of view, such as: <i>A Mother in a Refugee Camp</i>.</li> </ul> <p><b>Reward a clear personal response, provided this is well supported from the texts.</b></p>

Level	Mark	A03 / A04
	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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