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Other names

Pearson Edexcel
International GCSE

Centre Number

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Candidate Number

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English Literature

Paper 2: Unseen Texts and Poetry Anthology

Wednesday 17 January 2018 – Morning

Time: 1 hour 30 minutes

Paper Reference

4ET0/02

You must have:

Poetry Booklet – Section C of the Edexcel Anthology (enclosed)

Total Marks

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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.*
- 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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Pearson

SECTION A

Answer EITHER Question 1 OR Question 2.

1 Read the following poem.

The Barn

Threshed corn lay piled like grit of ivory
Or solid as cement in two-lugged* sacks.
The musty dark hoarded an armoury
Of farmyard implements, harness, plough-socks*.

The floor was mouse-grey, smooth, chilly concrete.
There were no windows, just two narrow shafts
Of gilded motes*, crossing, from air-holes slit
High in each gable. The one door meant no draughts

All summer when the zinc* burned like an oven.
A scythe's edge, a clean spade, a pitch-fork's prongs:
Slowly bright objects formed when you went in.
Then you felt cobwebs clogging up your lungs

And scuttled fast into the sunlit yard.
And into nights when bats were on the wing
Over the rafters of sleep, where bright eyes stared
From piles of grain in corners, fierce, unblinking.

The dark gulfed like a roof-space. I was chaff*
To be pecked up when birds shot through the air-slits.
I lay face-down to shun the fear above.
The two-lugged sacks moved in like great blind rats.

Seamus Heaney

- *two-lugged – knotted corners of sacks
- *plough-socks – cutting blades of a plough
- *motes – specks of dust
- *zinc – metal sheets used to build the barn
- *chaff – outer casing of corn grains

How does the poet present a sense of fear?

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 *Faces*.

In this extract, the beginning of a short story, a man is running away from a terrifying experience.

The road was straight. The night was cold. The sky was clear. The moon shone pale. The tall trees by the side of the road cast narrow shadows across it, so that the man who ran, panting and frightened, had the strange impression that he was toiling up a long flight of stairs.

His heartbeats sounded like muffled drums in his ears, not quite in rhythm with his echoing feet. Sweat poured into his eyes, though the night was bitterly cold.

From time to time, a car would pass him going the other way. Its headlights would search him out and then ignore him: the lowering in pitch of the engine noise as it swept past him sounded like a contemptuous dismissal. Every now and then, without pausing in his stride, the man would steal a look behind him, half fearfully, half hopefully. And all the while, the desperation and sick dread mounted in his mind.

How long had he been running? It seemed as though he had been pounding breathlessly on, one foot in front of the other, since the moment he was born. Yet could he have run much more than a mile? And how many miles more did he have still to run?

He snatched another look behind him. Far down the road he saw what looked like two pale eyes. He turned round – though he kept running, so he was now actually stumbling backwards. The eyes drew nearer. They were the headlights of a car – but not with the piercing brightness of halogen bulbs on main beam. The car drew nearer. Suddenly almost crazed with relief, the man stepped into its path, waving his arms and hardly caring for his safety. The car drew to a halt: the lights close to made the man blink.

He walked to the passenger door and the driver leant across to open it for him. The car was old: a magnificent black Daimler of pre-war vintage. For the moment, the man cared nothing for this. It was a car, and a car meant speed and escape.

'For God's sake take me to the next town,' he gasped.

Dennis Hamley

How does the writer create a sense of fear 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)



Indicate which question you are answering by marking a cross . 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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TOTAL FOR SECTION A = 20 MARKS



SECTION B

Answer EITHER Question 3 OR Question 4.

EITHER

3 How is power presented in *The Tyger* and *My Last Duchess*?

Support your answer with examples from the poems.

(Total for Question 3 = 20 marks)

OR

4 Show how the poets convey childhood in *Hide and Seek* 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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Chosen question number: **Question 3** **Question 4**

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