



## **Mark Scheme (Results)**

Summer 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.
- 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 poet present feelings about Jack 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>
1	<p><b>Indicative content</b></p> <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 to simply list literary devices.</p> <p><b>The poet's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the poem vividly describes the moment a mother has been brought a letter telling her that her son, Jack, has died in the war</li> <li>the poet focuses on the mother's reactions and feelings as her voice 'quavered to a choke'. She tries to find some comfort in the tone of the letter: ' "The Colonel writes so nicely" '</li> <li>she attempts to cope with her grief and acknowledges that her suffering is common to many other mothers. She 'half looked up' when she tells the Brother Officer that ' "We mothers are so proud / Of our dead soldiers" '</li> <li>the poet effectively moves from the mother to the Brother Officer as he leaves. He had lied to the 'poor old dear' about her son, stressing how he had been 'gallant' in order to make the mother feel 'proud'</li> <li>the poet's presentation of the Brother Officer shows a lack of sentimentality. He is harsh and matter-of-fact in his assessment, recalling how Jack had 'tried / To get sent home, and how, at last, he died'</li> <li>the poet describes the reality of war and the lies told.</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 poet uses a euphemism to inform the reader that Jack has died; the euphemism attempts to soften the blow for the mother:</li> <li>' "Jack fell" '</li> <li>the use of the collective ' "We mothers" ' tells the reader that she is not the only mother experiencing grief yet feeling proud</li> <li>verbs convey the Brother Officer's unease and embarrassment:</li> <li>'coughed and mumbled' contrast with the mother's feelings of 'gentle triumph' and 'joy'</li> </ul>

- alliteration is used to suggest that the mother's tears are restrained: 'brimmed with joy, / Because he'd been so brave'
- feelings are juxtaposed; the mother thinks her son has been 'so brave, her glorious boy', whereas the Brother Officer is blunt when thinking of him as a 'cold-footed, useless swine' about whom 'no one seemed to care / Except that lonely woman'
- 'cold-footed' has both a literal and metaphorical meaning; Jack is portrayed as a coward
- the plosive and alliterative 'Blown to small bits' is shocking, stark and unsentimental
- sympathy is evoked for the mother in the final line when she is described as lonely and old: 'that lonely woman with white hair'.

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

- the poem is written in three stanzas of six lines (sestets) and is mostly in rhyming couplets of iambic pentameter; the structure is formal and perhaps with military precision
- the direct speech, narrative and innermost thoughts combine to convey an emotive story of the realities of trench warfare
- the use of caesura and end-stopped lines presents the events, actions and reactions without any sentimentality and with a sense of detachment
- the ironic title *The Hero* makes the reader consider the true meaning of the word. Some may see Jack as representative of the many young men who died in the war.

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 conveys the soldier's experience of war in this extract.</p> <p>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.</p> <p>Support your answer with examples from the extract.</p>
2	<p><b>Indicative content</b></p> <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 moment of a gas attack. The soldier describes how the gas gradually moves towards him ('only feet away now') and eventually engulfs him</li> <li>• the fear and panic of the soldier are described by providing his innermost thoughts and feelings: 'I will not breathe'</li> <li>• the soldier's friend, Pete, calls him and brings him out of his reverie to the reality of the situation: 'then he's grabbing me'</li> <li>• the soldier trips, his gas mask comes off, he breathes in some gas and vomits violently</li> <li>• he fears inevitable death when an enemy soldier points his rifle at him ('I brace myself'); after his escape the German soldier is described as being 'kind'</li> <li>• the horror of the gas attack and the 'successful' counterattack have come at a 'terrible cost'.</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 use of prepositions and the triplet 'on me, around me, in me' emphasise the soldier's fear and realisation that no escape is possible</li> <li>• the repeated instruction to himself is emphasised with the modal verb: 'I will not breathe, I must not breathe'</li> <li>• the gas is metaphorically compared to a predator: 'snaking into every nook and cranny', 'It wants to seek us out'</li> <li>• active verbs describe the panic to escape with the triplet: 'running, staggering, falling'</li> <li>• sensory images describe the effect of the gas on the soldier: 'My eyes are stinging. My lungs are burning'</li> <li>• this is reinforced by a list of present participles: 'coughing, retching, choking.'</li> </ul>

- alliteration emphasises the after-effects of the gas: 'gasping for good air', 'vomiting violently'
- repeated imperative verbs convey the urgency of leaving the trench: "'Go boy'", "'Go. Tommy, go'"

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

- the extract is written in first-person narrative
- the first paragraph is in the present tense and contains many simple, short sentences and statements that convey the sense of panic: 'My eyes are stinging. My lungs are burning'
- the brief use of dialogue breaks the surreal and terrifying experience and brings the soldier back to his senses: "'Go boy'"; there is also a change of pace from the 'running, staggering, falling' to the 'He lowers his rifle slowly'
- the second paragraph reflects on the gas attack and is in the past tense: 'I survived and escaped', 'I heard that'
- contrast is made between the purpose of the German attack, to kill as many as possible, and the action of an individual German soldier.

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> <li>•</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	<p>How are strong feelings conveyed in <i>Telephone conversation</i> and <i>Do not go gentle into that good night</i>?</p> <p>Support your answer with examples from the poems.</p>
3	<p><b>Indicative content</b></p> <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 to simply list literary devices.</p> <p><b>Telephone conversation:</b></p> <ul style="list-style-type: none"> <li>• the landlady has strong feelings: she is ready to let her room to the speaker until she is told where he is from; the poem explores feelings of racism and prejudice towards others through the attitude of the landlady</li> <li>• the speaker can also be considered as having strong feelings, as he is also a little prejudiced when he imagines what the landlady is like from the sound of her voice: 'Lipstick coated, long gold-rolled / Cigarette-holder pipped'</li> <li>• emphasis on the colour contrast highlights the woman's prejudice and the way she shows her feelings is demonstrated through her aggressive questioning towards the speaker: "'ARE YOU LIGHT / OR VERY DARK?'" ; the use of block capitals emphasises her words</li> <li>• the landlady is insensitive, even insulting, in her questioning; her</li> <li>• 'clinical' accent shows that she is cold and detached</li> <li>• the speaker sarcastically suggests that the landlady has good manners, which highlights her offhand behaviour: 'good-breeding', 'Considerate she was'</li> <li>• the landlady's manners are not as good as the speaker's, as rather than answering her back he remains silent; she believes it is an 'illmannered silence'</li> <li>• there is a suggestion that the landlady is not as well-educated as the speaker as she does not understand "'West African sepia'"</li> </ul>

- comical exaggeration demonstrates that the woman's reaction has made the speaker lose his patience and now he begins to respond, this time using the colours of hair dyes, in a negative way – showing that he too has strong feelings but they are expressed more subtly: 'has turned / My bottom raven black', "'wouldn't you rather / See for yourself?'"
- the landlady is about to slam the telephone down on the speaker, owing to his mentioning his bottom: 'on the thunderclap / About my ears'; her strong feelings towards the speaker are relentless.

**Do not go gentle into that good night:**

- Thomas feels strongly about his father's approaching death
- he observes his father growing weaker and weaker and urges him to resist and fight 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
- other men's final hours are used to exemplify how some men have had regrets about what they have not achieved in their lives and to show why they resisted death
- in the final stanza, the poet is almost pleading with his father not to die without a fight; he would prefer his father to curse or bless him, anything providing he does not give in
- the poet uses repetition, lists of examples and the extended metaphor of sunset to represent his strong feelings
- the poet uses a pun when referring to 'Grave men'
- the form of the poem is a villanelle. A villanelle would often have a happy tone but here it is used for more serious reflections.

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 present views about life in <i>If –</i> and <b>one other</b> poem from the Anthology.</p> <p>Support your answer with examples from the poems.</p>
4	<p><b>Indicative content</b></p> <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>If –</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>If – :</b></p> <ul style="list-style-type: none"> <li>• the poem presents the speaker's views about life and offers guidance from an older to a younger man (a father to his son) through conditional clauses throughout</li> <li>• much of the poem works with a series of contrasts to convey 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</li> <li>• 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 future possibilities</li> <li>• 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 and mirroring the narrator's hopes and fears for the future and his views about life</li> <li>• '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 third stanza develops the way to treat Triumph and, especially, Disaster</li> <li>• the poem, which consists of one sentence, builds up to its climax of the last two lines, with emotions emphasised by the exclamation mark that shows the fulfilment of hopes for the future and views about life</li> <li>• the capitalisation of 'Man' adds to its significance as an aspiration</li> <li>• 'my son' adds a personal touch at the end, but it could be argued that the message in the poem is for every young man, as well as his own son.</li> </ul> <p><b>The second poem:</b></p> <ul style="list-style-type: none"> <li>• the poem chosen must be one in which the theme of views about life is significant, such as: <i>Prayer Before Birth</i>, <i>La Belle Dame sans Merci</i>, <i>Once Upon a Time</i>, <i>My Last Duchess</i>, <i>Do not go gentle into that good night</i> or any other appropriate poem from the collection.</li> </ul>

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>

