



Mark Scheme (Results)

June 2017

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

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

June 2017

Publications Code 4ET0_02R_1706_MS

All the material in this publication is copyright

© Pearson Education Ltd 2017

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	Explain how the poet expresses her thoughts and ideas about the birds. In your answer you should consider: <ul style="list-style-type: none">• 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.
	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>The poet's descriptive skills:</p> <ul style="list-style-type: none">• the title of the poem is declarative, perhaps suggesting a mystery has been solved by the speaker when she declares 'I know'• the poem provides contrasts between a caged and a free bird and between the bird and a human who feels restricted; their characteristics are compared throughout the poem• the life of the 'free bird' is described as carefree and unrestricted; the 'free bird' enjoys freedom and has no competition. He could be simply revelling in his freedom; alternatively, he could be considered lazy, as he simply 'floats' on 'the current', or unsatisfied, craving even more 'fat worms' to satiate his greed• the life of the 'caged bird' is restricted; he is 'fearful', but he still sings for 'freedom'; there is a sense of rebellion as the 'caged bird' can be heard 'on the distant hill'; he lives in a cage that is 'the grave of dreams'; he has had his wings 'clipped' and his 'feet are tied'• the 'caged bird' is possibly singing a prayer for freedom• the use of symbolism: the 'caged bird' is timid and 'clipped'; the 'free bird' will take risks as he 'dares' to do things. <p>The poet's choice of language</p> <p>Reward all relevant examples of language and comments on its effectiveness, e.g.:</p> <ul style="list-style-type: none">• the poem is a wish for liberty or freedom; it could be interpreted as being about the rich and the poor or those suppressed by others; some candidates may consider that the poem is an extended metaphor relating to slavery: 'trade winds'• colour imagery presents the 'free' bird's life in a positive way: 'orange sun rays', 'dawn-bright'; negative language presents the 'caged bird': 'bars of rage', 'nightmare scream'• the use of strong, harsh words reflects the anger that the 'caged bird' feels: 'stalks', 'fearful trill'; the language to describe the 'free bird' is more gentle: 'floats', 'breeze', 'sighing'• sibilance enhances the 'free bird' and its actions with the verbs: 'leaps', 'floats', 'dips', 'dares'• alliteration and assonance emphasise the 'caged' bird's plight.

	<p>The poet's use of structure and form:</p> <ul style="list-style-type: none"> • repetition of sentences and phrases suggests the 'caged' bird's desperate, repeated plea for freedom • the six stanzas comprise of four for the 'caged bird' and two for the 'free bird'; the third stanza is repeated at the end, with a slight variation of line length; this acts almost like a chorus • stanzas juxtapose each other; the first and fourth stanzas are about the 'free bird' and the others are about the 'caged bird' • the poem is lyrical in form; it has an irregular rhyme and there is a lack of punctuation, perhaps reflecting the themes of freedom, monotony and rebellion. <p>These examples are suggestions only. Accept any valid responses.</p> <p>Reward a clear personal response, provided this is well supported from the text.</p>
--	---

Level	Mark	AO3
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none"> • Little understanding of language, structure and form and how these are used to create literary effects. • Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings. • Limited use of relevant examples to support the answer.
Level 2	5-8	<ul style="list-style-type: none"> • Some understanding of language, structure and form and how these are used to create literary effects. • Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings. • Some use of relevant examples to support the answer.
Level 3	9-12	<ul style="list-style-type: none"> • Clear understanding of language, structure and form and how these are used to create literary effects. • Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings. • Use of clearly relevant examples to support the answer.
Level 4	13-16	<ul style="list-style-type: none"> • Thorough understanding of language, structure and form and how these are used to create literary effects. • Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings. • Use of assured, relevant examples to support the answer.
Level 5	17-20	<ul style="list-style-type: none"> • Perceptive understanding of language, structure and form and how these are used to create literary effects. • Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings. • Discriminating use of relevant examples to support the answer.

Question Number	<p>Explain how the writer presents his experiences of being a prisoner in this extract.</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> the writer's descriptive skills the writer's choice of language the writer's use of structure and form. <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>The writer's descriptive skills:</p> <ul style="list-style-type: none"> the writer describes how he was kept as a prisoner in an undisclosed location and is in deep, unhappy thought: 'painful meditations' he describes his location using sensory images: 'crowing of a cock', 'rumbling sound', 'heard footsteps', 'damp mouldy odors', 'observe the room', 'grossly coarse', 'heavy plank' the writer describes the movements, actions and appearance of the men in full detail the writer describes his imprisonment as having no luxuries or comforts; he is kept like an animal – his senses are made even more alert owing to his solitude and from being kept in the dark the rank of the two men who enter the cell or room is juxtaposed to provide contrast; Burch is 'a well-known slave-dealer' and a man of 'business', whereas the man accompanying him is described in more derogatory ways, as a 'servant' and 'merely' a 'turnkey'. <p>The writer's choice of language</p> <p>Reward all relevant examples of language and comments on its effectiveness, e.g.:</p> <ul style="list-style-type: none"> the use of plosives and the alliterative 'p' enhances the pain and anguish experienced: 'penetrated my prison' onomatopoeia is used to accentuate the drama: 'A key rattled in the lock – a strong door swung back on its hinges' pairs of words, often alliterative, are used to convey a vivid image of the captor, James H. Burch: 'cruelty and cunning', 'face was full', 'sinister and repugnant' the use of numbers to reflect the writer's observational skills and intelligence: 'three hours', 'an hour', 'two men', 'forty years', 'five feet ten', 'twelve feet square' the writer uses contrasts to emphasise sizes: 'small window ... great iron bars' colour imagery is used to describe the contrasts between the writer's imprisonment, being in total darkness, and his captors: 'No ray of light', 'admitting a flood of light', 'dark, chestnut-colored hair', 'gray', 'complexion flush' the use of a list to explain what the cell or room does not have enhances its sparseness and the harsh conditions: 'neither bed, nor blanket, nor any other thing'. <p>The writer's use of structure and form:</p> <ul style="list-style-type: none"> the writer recounts his experiences of being taken; the account is in first-person narrative and past tense the account is autobiographical

	<ul style="list-style-type: none"> • the sentences are often heavily punctuated with commas, as the writer recalls additional details about the cell or room and his captors • the long first paragraph explains and describes the situation, the second gives some light to the room or cell and the third describes the adjoining cell or room • the tone throughout is one of disbelief, mental pain and utter despair. <p>These examples are suggestions only. Accept any valid responses.</p> <p>Reward a clear personal response, provided this is well supported from the text.</p>
--	--

Level	Mark	AO3
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none"> • Little understanding of language, structure and form and how these are used to create literary effects. • Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings. • Limited use of relevant examples to support the answer.
Level 2	5-8	<ul style="list-style-type: none"> • Some understanding of language, structure and form and how these are used to create literary effects. • Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings. • Some use of relevant examples to support the answer.
Level 3	9-12	<ul style="list-style-type: none"> • Clear understanding of language, structure and form and how these are used to create literary effects. • Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings. • Use of clearly relevant examples to support the answer.
Level 4	13-16	<ul style="list-style-type: none"> • Thorough understanding of language, structure and form and how these are used to create literary effects. • Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings. • Use of assured, relevant examples to support the answer.
Level 5	17-20	<ul style="list-style-type: none"> • Perceptive understanding of language, structure and form and how these are used to create literary effects. • Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings. • Discriminating use of relevant examples to support the answer.

Section B

Question Number	<p>How do people suffer in <i>La Belle Dame sans Merci</i> and <i>War Photographer</i>?</p> <p>Support your answer with examples from the poems.</p>
	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>La Belle Dame sans Merci:</p> <ul style="list-style-type: none"> • 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 or enchanting faery/fairy with supernatural powers who causes the knight to suffer pain and anguish • the ballad tells the story of a knight's encounter and consequent suffering with 'a faery's child' who entrances, bewitches and entraps him with her beauty and supernatural powers • she is described as being beautiful with her long hair, light foot and 'wild wild eyes' • 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 • in the knight's dream he is warned of being enslaved by a cruel lady; when he awakes, he experiences the pains of love • the woman is presented as being a Circe-like figure; an enchantress who attracts lovers to destroy them • the ballad rhymes the second and fourth line of each stanza, perhaps emphasising the strangeness and eeriness of the poem's atmosphere and setting • archaic language enhances the medieval setting and the supernatural charms of the bewitcher: 'steed', 'faery', 'grot', 'meads', 'sojourn' • repetition is used to engage the reader; the final stanza echoes the first, but with some variation, perhaps stressing the fate of the suffering knight and linking him to the ghastly line of other suitors who have been bewitched and made to suffer in the same way • 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; the use of pathetic fallacy makes it seem that nature reflects the feelings of the knight: 'The sedge has withered', 'no birds sing' • Keats reveals some part of the story, but leaves some mysterious and unresolved, echoing the supernatural intrigue of medieval ballads which Keats admired. <p>War Photographer:</p> <ul style="list-style-type: none"> • the war photographer is affected by the suffering and pain he has witnessed; he is grateful for being 'finally alone' • powerful images of war are on the photographer's 'spools of

suffering'

- the reader is told that the photographer 'has a job to do', but when viewing the images, his hands 'did not tremble then/though seem to now', showing how he is suffering
- religious imagery is used: the simile 'as though this were a church' and the alliterative 'priest preparing... a Mass' describe the quiet and reverent atmosphere in the darkroom
- alliteration is used when naming capital cities that have suffered greatly from the effects of war: 'Belfast. Beirut. Phnom Penh'; the use of caesura also adds to the effect of these names. The photographer's attitude is that 'He has a job to do' and he detaches himself from the horrors seen until he relives the memories when developing the images
- the onomatopoeic 'slop' provides powerful reality to the image production process. The parallel between the physical development of the photograph in the solution with the content, 'a half-formed ghost' of the dying man, evokes powerful memories for the photographer and consequently he relives the pain and distress of the horrific death he has seen
- the use of contrasts conveys the photographer's attitude, such as the photographer's emotions from being impassive to the description of his hands trembling and the contrasts of 'Rural England' with the horrors of war
- some candidates may make reference to powerful images of war and the suffering of others created in the poem, but also captured in Nick Ut's photograph of Kim Phuc running naked with other fleeing villagers following a napalm attack: 'running children in a nightmare heat'
- there is a sense of anger and bitterness in the final stanza as the 'editor will pick out five or six' pictures from all of the distress captured and this is increased through the use of alliteration, 'Sunday's supplement', 'between the bath and pre-lunch beers'
- the simple ending is effective showing how the public do not give a second thought about others' distress and suffering: 'earns his living and they do not care'; we do not know whether 'they' are the readers of the poem or Sunday supplement, the victims, the publishers or other war photographers.

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.
Level 1	1-4	<ul style="list-style-type: none"> • Engagement with the text is limited; examples used are of limited relevance. • Little understanding of language, structure and form and how these are used to create literary effects. • Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings.
Level 2	5-8	<ul style="list-style-type: none"> • Some engagement with the text is evident; examples used are of partial relevance. • Some understanding of language, structure and form and how these are used to create literary effects. • Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings.
Level 3	9-12	<ul style="list-style-type: none"> • Sound engagement with the text is evident; examples used are of clear relevance. • Clear understanding of language, structure and form and how these are used to create literary effects. • Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings.
Level 4	13-16	<ul style="list-style-type: none"> • Sustained engagement with the text is evident; examples used are thoroughly relevant. • Thorough understanding of language, structure and form and how these are used to create literary effects. • Sustained connections are made between particular techniques used by the writer and presentation of ideas, themes and settings.
Level 5	17-20	<ul style="list-style-type: none"> • Assured engagement with the text is evident; examples used are discriminating. • Perceptive understanding of language, structure and form and how these are used to create literary effects. • Perceptive connections are made between particular techniques used by the writer and presentation of ideas, themes and settings.

Question Number	<p>Show how poets explore people treating others badly in <i>Telephone conversation</i> and one other 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>Telephone conversation</i>, but because candidates are asked to choose any other appropriate poem from the Anthology, it is not possible to indicate content for the second except in generic ways.</p> <p>Telephone conversation:</p> <ul style="list-style-type: none"> • the landlady treats others badly; she is ready to let her room to the speaker until she is told where he is from; the poem explores racism and the prejudice of others through the attitude of the landlady • the speaker can also be considered as treating others badly, as he is 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' • emphasis on the colour contrast highlights the woman's prejudice and the way she treats others badly is demonstrated through her aggressive questioning towards the speaker: "'ARE YOU LIGHT/OR VERY DARK?'" ; the use of block capitals emphasises her words • the landlady is insensitive in her questioning; her 'clinical' accent shows that she is cold and detached • the speaker sarcastically suggests that the landlady has good manners, which highlights her offhand behaviour: 'good-breeding', 'Considerate she was' • the landlady reduces the man to a feeling of shame following his 'ill-mannered silence' • there is a suggestion that the landlady is not as well-educated as the speaker as she does not understand "'West African sepia'" • comical exaggeration demonstrates that the woman's reaction has made the speaker lose his patience and now he begins to respond in a negative way – showing that he too can treat others badly, even though in a more subtle way: '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: 'on the thunderclap/About my ears'; her appalling behaviour towards the speaker is relentless, though she may have been genuinely offended by his final comment. <p>The second poem:</p> <ul style="list-style-type: none"> • the poem chosen must be one where people treating others badly is a significant theme, such as: <i>If-</i>, <i>Prayer Before Birth</i>, <i>Half-past Two</i>, <i>La Belle Dame sans Merci</i>, <i>Once Upon a Time</i>, or any other appropriate poem from the collection. <p>Reward a clear personal response, provided this is well supported from the texts.</p>

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

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom