

**Pearson Edexcel International GCSE  
English Literature - 4ET0/02**

**Pearson Edexcel Certificate  
English Literature - KET0/02**

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

The purpose of this pack is to provide centres with marked exemplars of responses to the June 2016 examination.

Included in this pack:

- Questions from June 2016 paper
- Examiner commentary on Scripts 1 – 21 inclusive

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## MARKS AND COMMENTARIES

### SECTION A

Answer either Question 1 or Question 2

#### Question 1

Read the following poem.

One Art

The art of losing isn't hard to master;  
so many things seem filled with the intent  
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster  
of lost door keys, the hour badly spent.  
The art of losing isn't hard to master.

Then practice\* losing farther, losing faster:  
places, and names, and where it was you meant  
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or  
next-to-last, of three loved houses went.  
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,  
some realms I owned, two rivers, a continent.  
I miss them, but it wasn't a disaster.

– Even losing you (the joking voice, a gesture  
I love) I shan't have lied. It's evident  
the art of losing's not too hard to master  
though it may look like (Write it!) like disaster.

*Elizabeth Bishop*

\**practice* – Please note the American spelling. English spelling: *practise*

How does the writer deal with the subject of loss in this poem?

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.

### **SCRIPT 1:**

#### **Commentary**

This is a very short response that includes a range of examples from the poem, but when these are removed, very little exploration of the poem is presented. The reference to 'losing a friend' suggests some understanding of the meaning of the poem.

**Level 2, 5 marks**

### **SCRIPT 2:**

#### **Commentary**

The brief introduction indicates some understanding of the poem. References are made to the poem, but could easily be missed, as quotation marks are not used to signpost them. Some understanding of the poem is demonstrated when the candidate comments that it is important 'to just enjoy our life' and some personal engagement is demonstrated. Little use of evidence from the poem is incorporated into the response and 'master' and 'disaster' are repeated. The ending seems to be grasping for ideas. Although the candidate does not fully explore the language, structure and form, some understanding is being demonstrated. The reference to repetition could be considered as a structural point.

**Level 2, 8 marks**

### **SCRIPT 3**

#### **Commentary**

This response is a 'condensed' response and several points are made. The candidate considers the tone of the poem as being 'light-hearted' and suggests the point of the poem is to show that gradual losses, that get 'bigger and bigger' prepare us and make more serious losses 'easier to deal with'. There is an assured understanding demonstrated when there is a suggestion that the persona is 'not coping with loss'. Structure is explored and a confidence is demonstrated. This is a thoughtful response, demonstrating an assured understanding of the poem. The lack of close analysis of

language (just three references to specific words) does hinder progression, but some excellent points are made.

Had the candidate used more quotations to support ideas, this could have qualified for a mark in the higher level.

**Level 4, 15 marks**

#### **SCRIPT 4:**

##### **Commentary**

This response takes a different approach to the previous answer (Script 3) and is a more typical response. The candidate considers a range of ideas and confidence is gained. The point about the lack of 'her feelings' and the consideration about the pace not giving any time to consider the losses are very good points. The candidate considers the build-up of losses from 'keys' to 'love' and how the poem reaches a 'climax'. Overall, this is an assured response. More close analysis of language would benefit the response.

**Level 4, 15 marks**

#### **SCRIPT 5:**

##### **Commentary**

The candidate begins with some consideration about the structure of the poem and makes perceptive points about learning to cope with loss so that we can deal with more serious losses. Another perceptive point is when the candidate suggests that the reader can make 'personal connections' with the losses and how the loss of 'objects' is 'meaningless'. There is consideration about the use of imperatives and hyperbole. A range of quotations support points made and often these are selective. This is a detailed response and we must remember this is 'unseen' prior to the examination.

We cannot expect more in the time given.

**Level 5, 20 marks**

## Question 2

Read the following extract from *A Kestrel for a Knave* by Barry Hines.

*In this extract, Billy has lost his pet bird of prey, a kestrel called Kes. Billy is out at night and in the woods, desperately trying to find the bird.*

He [Billy] blundered on, shouting into the darkness, stumbling and falling on all fours, resting a moment with head down like a tired animal, then scrambling up and on again. He came out of the undergrowth into the heart of the wood, where there was more space between the trees, and each space was as damp and dark as a cellar. The leaf mould gave beneath his tread, and where the leaves had been gathered in hollows and at the bottom of slopes by the Autumn winds, his feet disappeared completely; sinking, high stepping, slow motion skating when his legs got tired, and stopping when the drifts reached up to his knees. When he stopped he called, and waited, but the only sounds were the echo of his voice and the rain.

The rain, millions of drops per second, some falling between the branches, some hitting the branches, where they fused and gathered underneath as heavier drops, until their weight parted them from the branches – splash – into the rotting mould. To be replaced by identical pendant drops. All over the woods, from millions of branches, millions of drops per second, pat pat pat against the background hiss of the rain falling straight through.

“Kes! Kes! Kes!”

The one syllable of the call was echoed in the pat of the drops: a whisper all through the woods as Billy progressed. Dying under each fresh call, but picking it up immediately, more subtle, more insistent than the call itself. He brushed against an oak sapling, still thick with dead leaves. They rattled like snakes, making him veer away, anywhere, running, calling, tripping and falling over stumps and branches clogged down under matted grass. He hit the path again, crossed into the other side of the wood and back-tracked, coming out at the stile where he had first entered.

*Barry Hines*

Explain how the writer shows Billy’s desperate search for Kes 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.

## **SCRIPT 6:**

### **Commentary**

In this brief response, almost half of it is a very long quotation and just one main point is made. There is little in the candidate's own words and limited evaluation. There is recognition of Billy's desperate situation.

**Level 1, 4 marks**

## **SCRIPT 7:**

### **Commentary**

This response begins with some consideration of repetition and similes and goes on to consider the setting. There is brief comment and an example about the bad weather, but there is little development of ideas. The final paragraph repeats ideas. There is 'some' here. More coverage and close analysis of language, structure and form are needed. This does mention the repetition, which can be considered as a structural point.

**Level 2, 8 marks**

## **SCRIPT 8:**

### **Commentary**

The candidate makes reference to a range of technical terms, such as: adjectives, verbs, triplets and onomatopoeia. Selected quotations are used. Although the candidate refers to Kes as 'Ken', this will not negate any positive points. Structure and form are considered with the use of 'extended sentences' (complex sentences?) and the use of dashes and dialogue. The response comes to a very abrupt ending. Ideas could have been developed further and more coverage of the extract included in the response. Close analysis is not sustained. This response is Level 3, 12 marks / level 4, 13 marks borderline.

**Level 4, 13 marks**

## **SCRIPT 9:**

### **Commentary**

This response contains a wide range of points and the use of specific terminology is scattered throughout the answer. Some very interesting points are made, such as Billy being described like a 'wild animal' when he is in fact looking for one. A good point is made about the sinister atmosphere with the reference to the 'snakes' and how this could be suggesting something 'sinister'. A point is made about the increased tension and the hostility of the setting. This is an assured response to the extract and some perceptive points are offered, but it seems to get a little weaker towards the end – perhaps the candidate was running out of time. A wider range of examples and more coverage of the extract could have benefited this response.

**Level 5, 18 marks**

## **SCRIPT 10:**

### **Commentary**

The candidate begins by considering the list of Billy's actions and discusses how desperate Billy is to find Kes. There is understanding of the emotion and despair felt and how the setting and atmosphere contributes to the sense of hostility and desperation. A wide range of linguistic terms are employed throughout the response and perceptive ideas are evident. Ideas are maturely expressed. This clearly exceeds expectations and is awarded full marks.

**Level 5, 20 marks**

## **SECTION B**

**Answer EITHER Question 3 OR Question 4.**

### **Question 3**

How are women presented in La Belle Dame sans Merci and Poem at Thirty-Nine?

Support your answer with examples from the poems.

#### **SCRIPT 11:**

##### **Commentary**

A clear focus on the question is maintained throughout this response. The candidate considers the negative view of women conveyed in La Belle Dame Sans Merci and the positive view of women portrayed in Poem at Thirty-Nine. A range of examples is provided from both poems and an assured understanding of both poems is demonstrated. Comparisons have been made, and although not a requirement of question, some interesting ideas are presented. More coverage of Poem at Thirty-Nine would have benefited this response.

**Level 5, 18 marks**

#### **SCRIPT 13:**

##### **Commentary**

This is a short response that considers some points about LBDSM, but there is very little about Poem at Thirty-Nine. (If there was a balance of similar quality for the second poem, this could have possibly been awarded 7 marks. Not 8 as there is no mention of structure).

This just slips into Level 2, 'some'.

**Level 2, 5 marks**

#### **SCRIPT 14:**

##### **Commentary**

The response begins with a simple overview of both poems and makes the point that one poem is 'sad', the other 'romantic'. There is a range of ideas although interpretations are simple and short.

There is some focus on the question and the candidate identifies that there are different views of women. There are no points in relation to structure.

**Level 2, 7 marks**

### **SCRIPT 15:**

#### **Commentary**

In this response a few relevant ideas are presented. There is a consideration that in LBDSM women are presented as 'mysterious' and 'different' – indeed 'too good to be true', whereas in Poem at Thirty-Nine women are presented as strong and independent. There is some simple evaluation, but overall the candidate focuses on the question and makes some relevant points. This just slips into Level 3. More coverage of the poems, more quotations and close analysis would benefit this response.

**Level 3, 10 marks**

### **SCRIPT 16:**

#### **Commentary**

The candidate provides a range of examples, but does not analyse the language enough and often interpretations are simply a re-working of the quotations. There is a stronger response to Poem at Thirty-Nine, but not enough coverage of LBDSM. There is no consideration of structure, so full marks in a level cannot be awarded. The candidate does not employ any specific linguistic terminology.

**Level 3, 11 marks**

### **SCRIPT 17:**

#### **Commentary**

In this response the candidate chooses LBDSM as a choice of second poem in order to explore the theme of 'love'. There is limited understanding of Sonnet 116 and very little comment is made about either poem. Four quotations are included in the response.

**Level 1, 4 marks**

#### **Question 4**

Show how the poets convey their feelings about love in Sonnet 116 and one other poem from the Anthology.

Support your answer with examples from the poems.

#### **SCRIPT 18:**

##### **Commentary**

In this response, the candidate demonstrates some understanding of Poem at Thirty-Nine, but there is some misinterpretation of Sonnet 116. Some relevant ideas are presented, but there are also missed opportunities to explore examples further. The response lacks development, but there is some balance of the two poems. There is some attempt to discuss structure.

**Level 2, 7 marks**

#### **SCRIPT 19:**

##### **Commentary**

The candidate makes some relevant points, but there is little close analysis of language, structure and form. A point about repetition is made, which can be considered a structural point. The response to Sonnet 116 is weaker than the response to Poem at Thirty-Nine. There are some 'grey' areas, but these do not negate the positive points made.

**Level 2, 10 marks**

#### **SCRIPT 20:**

##### **Commentary**

The candidate has chosen Remember as a second poem. Although this seems, at first glance, a sustained response it is a little muddled and, at times, appears to be grappling for ideas. There is very little understanding of Sonnet 116. The candidate really tries hard though and attempts to look at structure. There are some valid points, but the misinterpretation does hinder progress. As there is not a 'clear understanding' we must place at top of Level 2.

**Level 2, 8 marks**

## **SCRIPT 21:**

### **Commentary**

This is a sustained response offering some thoughtful points. The candidate has appropriately chosen My Last Duchess as a second poem. Some points are repeated ('sinical' [sic]) and the candidate tries to compare both poems, although not a requirement for this paper. By comparing it almost hinders and limits opportunities, but some good points have been made. Some specific language points and references to structure are made. More close analysis and examples would have benefitted this further.

**Level 4, 16 marks**