

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

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 – 19 inclusive

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MARKS AND COMMENTARIES

SECTION A

Answer either Question 1 or Question 2

Question 1

Read the following poem.

My Father, With His Arthritic* Hands

My father, with his arthritic hands
Closes his door, picks up the bow*
Tucks the bit under his chin
Tunes it real low
My father can compete with the world's best bands
My father plays the violin.

His eyes are dim but the notes are clear
His hearing is faulty but we can hear
The songs that pour out from within
People outside stop to listen
When my father plays the violin.

He opens up another world
Far from stress and pain
I become a child again
As without a word
He picks up the bow, tunes it real low
My father plays the violin.

My father with his arthritic hands
Holds a magnifying glass to his eyes to read
He sits out there under the clear blue skies
Now that he can hardly walk
(Luckily my sisters are there when he needs to talk).
And when it's dusk and he enters within
Then with his arthritic hands
Father picks up his violin.

Rani Turton

**Arthritic* – arthritis is a disease causing painful joints

**bow* – used to play the violin

How does the writer convey her feelings about her father 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 borderline Level 1/Level 2 response. The candidate uses the glossary to help provide one point and there is an overall grasp of the meaning of the poem. There is very little close analysis, but just slips into 'some'.

Level 2, 5 marks

SCRIPT 2:

Commentary

The candidate begins with a promising introduction and continues with some exploration of structure. There is some use of embedded quotations and some good points, such as the father does not complain about the pain that he suffers from, the 'escape' that music brings and the respect demonstrated for the father. A comment is made about the use of repetition. There is an overall understanding of the poem, but not enough close analysis of language, structure and form. Clearly an able candidate providing a sensitive reading of the poem.

Level 3, 11 marks

SCRIPT 3

Commentary

This is a sustained and assured response. Even though more areas of the poem could have been explored, an assured understanding is demonstrated through the exploration of the use of language, structure and form. A particularly strong point includes the interesting idea about the song-like quality of the poem and how there is a 'refrain'.

Level 4, 16 marks

SCRIPT 4:

Commentary

This is a good example of a personal response that clearly understands the father's condition. This response is slightly better than Script 3, as there is greater use of technical terminology and examples. There is a lot here, including: the admirations for the father; how the father is an inspiration, a motivator and role model.

A borderline L4/L5 response.

Level 5, 17 marks

SCRIPT 5:

Commentary

The candidate provides an impressive response to the poem in the time given. Ideas are maturely conveyed and a depth of understanding is demonstrated. The language, structure and form are explored in detail and the use of technical terminology is used with precision and confidence.

This response goes above and beyond expectations at this level.

A delightful read.

Level 5, 20 marks

Question 2

Read the following extract from

The Book Thief

In this extract, Liesel is comforted by Papa after having terrible nightmares. He comforts her by playing an accordion, a portable musical instrument which is played by squeezing the sides together and by pressing the keys.

Some days, Papa told her to get back into bed and wait a minute, and he would return with his accordion and play for her. Liesel would sit up and hum, her cold toes clenched with excitement. No-one had ever given her music before. She would grin herself stupid, watching the lines drawing themselves down his face, and the soft metal of his eyes – until the swearing arrived from the kitchen.

‘STOP THAT NOISE!’

Papa would play a little longer.

He would wink at the girl and, clumsily, she’d wink back.

A few times, purely to incense* Mama even further, he also brought the instrument to the kitchen and played through breakfast.

Papa’s bread and jam would be half-eaten on his plate, curled into the shape of bite marks, and the music would look Liesel in the face. I know it sounds strange, but that’s how it felt to her. Papa’s right hand strolled the tooth-coloured keys. His left hit the buttons. (She especially loved to see him hit the silver, sparkled one – the C major.) The accordion’s scratched yet shiny black exterior came back and forth as his arms squeezed the dusty bellows, making it suck in the air and throw it back out. In the kitchen on those mornings, Papa made the accordion live. I guess it makes sense, when you really think about it.

How do you tell if something’s alive?

You check for breathing.

The sound of the accordion was, in actual fact, also the announcement of safety. Daylight. During the day, it was impossible to dream of her brother. She would miss him and frequently cry in the tiny washroom as quietly as possible, but she was still glad to be awake.

Markus Zusak

* to incense – to anger

Explain how the writer conveys the effect of music 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

This response to *The Book Thief* is beginning to demonstrate some understanding of the extract. There is some attempt to explore the 'soft metal' of the father's eyes, but due to the brevity of the response, progress is hindered. More coverage and examples are required.

Level 2, 5 marks

SCRIPT 7:

Commentary

This response provides some points, although many ideas are not developed fully enough, such as the 'tooth-coloured keys' example is not commented upon. Just two quotations have been used and some ideas are disjointed and require further elaboration. The final paragraph considers the safety that music can bring. There is no point in relation to structure.

Level 2, 7 marks

SCRIPT 8:

Commentary

The candidate provides a sustained response, but close analysis of language, structure and form is not thorough. A number of points are made, such as how music is powerful, comforting and safe. There is a point about the gentle and calming effect on music and how music is personified in the extract. There is some attempt to explore structure.

Level 4, 14 marks

SCRIPT 9:

Commentary

This is a perceptive response. The candidate engages fully with the extract and a wide range of examples have been provided. The close analysis of language, structure and form is confident and detailed. The candidate uses embedded quotations and some excellent points are made, such as the personification of the accordion and the accordion throwing out music, not just air.

Level 5, 20 marks

SCRIPT 10:

Commentary

This response takes a different approach to answering the question and it becomes clear that the candidate must have read the novel. However, the candidate does focus on the extract and a range of very through provoking and perceptive ideas are presented, such as the point about 'C major'. There is a maturity in expression and an appreciation of the writer's craft.

Level 5, 20 marks

SECTION B

Answer EITHER Question 3 OR Question 4.

Question 3

How do the poets convey strong feelings in *If* - and *Do not go gentle into that good night*? Support your answer with examples from the poems.

SCRIPT 11:

Commentary

At first, this appears to be a Level 2 response, but on closer reading it is a rubric infringement. The candidate considers *If*-, but only mentions the title of *Do not go...* in the introduction. Some points are undeveloped. If there was the same coverage of *Do not go...* included here, this response would possibly gain 8 marks.

Level 1, 4 marks

SCRIPT 12:

Commentary

The candidate demonstrates a clear understanding of the two poems (*If*- and *Do not go...*), but close analysis is not sustained. There is some exploration of language and structure, such as the use of repetition and the use of a pun, but ideas are not sustained. A little more coverage and greater use of examples would benefit this response.

Level 3, 12 marks

SCRIPT 13:

Commentary

Although this is a sustained response, by comparing the two poems, which is not required, progress is somewhat hindered. The candidate considers the personal nature of the two poems and considers both as 'dramatic monologues'. There is some consideration of the effect on the reader and some structural points are made. This is a borderline Level 3/4 response and just slips into the lower-end of Level 4.

Level 4, 13 marks

SCRIPT 14:

Commentary

The candidate works very hard and although a little repetitive in places, there is a balance of each poem. There is some assured comment, but further close analysis would have benefited the response. The candidate identifies the villanelle structure of *Do not go...* and comments that both poems are about death. A range of evidence supports other points made, but some ideas could have been developed further.

Level 5, 17 marks

Question 4

Show how the poets present their thoughts about grief in *Remember* and one other poem from the Anthology.

Support your answer with examples from the poems.

SCRIPT 15:

Commentary

The candidate considers 'grief' in *Remember* and *Do not go...*, which is an appropriate choice, but the candidate clearly runs out of time and stops mid-word. There is some overview and structural comments. There is 'some' here, but there is no exploration of language.

Level 2, 6 marks

SCRIPT 16:

Commentary

This response considers *Remember* and *Poem at Thirty-Nine*. The candidate considers the form and structure of the two poems, but there is some imbalance, with more written about *Remember*. Points consider love, death, tone and the importance of an education. There is clear understanding of both poems, bordering on thorough.

Level 4, 13 marks

SCRIPT 17:

Commentary

It is good to compare this response with Script 16.

The candidate begins with an introduction that considers the grief in Remember and A Mother in a Refugee Camp. There is some close analysis at word level, although there are some inaccuracies about A Mother... There is some exploration of structure and a good point about the 'fake smile' in A Mother... There is balanced coverage of the two poems. Despite some 'grey areas', a range of relevant points are made. This is slightly better than Script 16.

Level 4, 14 marks

SCRIPT 18:

Commentary

The candidate uses a range of quotations and poetic terminology in this response, but there is more written about Remember. A number of points are made and supported with relevant examples, although some of these could have been explored in a little more detail. Understanding is assured.

Level 5, 18 marks

SCRIPT 19:

Commentary

This final example exceeds expectations at this level. The candidate provides a comprehensive exploration of 'grief' in Remember and A Mother in ...The response is very maturely expressed and is littered with a wide range of poetic terms and examples from both poems. There is consideration of the effect on the reader and the points made demonstrate a deep understanding and appreciation of the emotions felt and how they are conveyed in the poems.

Level 5, 20 marks