



Mark Scheme (Pre-standardisation)

Summer 2015

English Literature (4ET0/02)

English Literature Certificate (KET0/02)

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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, ie 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.

Assessment Objectives: 4ET0/02 and KET0/02

AO3	<b>Understanding of the writers' use of language, structure and form to create literary effects.</b>
AO4	A focused, sensitive, lively and informed personal engagement with literary texts.

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

Question Number	Indicative content
1	<p>Examiners should be alert to a variety of responses and should reward points which 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>These examples are suggestions only.</p> <p><b>The poet's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>• the poet graphically describes the soldier's horrific journey 'step by step' through a tunnel during World War I: 'Groping', 'exploring fifty feet below', 'Tripping', 'staggered', 'climbed'</li> <li>• the soldier struggles with his senses as he makes his way along the tunnel: 'sniffed the unwholesome air', 'hear the boom of shells'</li> <li>• the darkness conveys the soldier's unease and hopelessness; the description of the torch beam emphasises the darkness: 'patching glare'</li> <li>• the soldier is described as 'savage', suggesting that he has lost his humanity</li> <li>• the harsh realities of war are described as the soldier progresses with his journey: 'gloom of battle overhead', 'someone lie/humped at his feet', 'blackening wound'</li> <li>• the poet passes other soldiers who are described as 'dazed, muttering creatures underground'</li> <li>• the end of the journey is described as a relief: 'Unloading hell behind him'.</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 reader immediately joins the soldier on his journey with the active verb 'Groping'</li> <li>• the torch is personified, suggesting it is looking at things that it should not: 'winked his prying torch'</li> <li>• sensory images convey the soldier's horrific journey through the tunnel: 'Groping', 'sniffed the unwholesome air', 'stinking place'</li> <li>• sibilance: 'side to side, and sniffed' perhaps likening him to a snake sliding along the tunnel and the almost serpentine movement of the torch light</li> <li>• the oxymoron 'rosy gloom' conveys the light of the battlefield overhead</li> <li>• direct speech, slang and the exclamatory sentence convey the soldier's impatience with the dead man: 'God blast your neck!'</li> <li>• parenthesis conveys the soldier's frustration and exhaustion: '(For days he's had no sleep.)'</li> <li>• onomatopoeia enhances the sounds heard throughout the journey: 'boom', 'muffled'</li> <li>• the 'unwholesome air' and the almost romantic 'twilight air' provide contrast</li> </ul>

- sensory images
- the repetition of 'step by step' in the first and final lines convey the relived horrors of the journey and of war
- the tone and mood convey **the soldier's isolation, fear, horror, discomfort, threat and of eventual relief.**

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

- third person narrative allows the reader to empathise with the **soldier's horrific journey**
- the narrative is likely to reflect the poet's experiences or those of someone he knew
- the stanzas vary in length, suggesting the stages of the journey through the tunnel
- irregular rhyme reflects the soldier's sense of unease.

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	Indicative content
2	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <p>These examples are suggestions only.</p> <p><b>Descriptive skills:</b></p> <ul style="list-style-type: none"> <li>• the descriptions of the inclement weather: 'backing wind', 'mizzling rain', 'driving rain' add to the bleak atmosphere created</li> <li>• the use of dull colours enhance the bleak and uncomfortable conditions: 'grey', 'granite', 'pallor', 'dark-blue'</li> <li>• the uncomfortable journey is made even worse for the passengers as they were damp and cold: 'clammy cold', 'seats felt damp', 'rain fell softly through', 'passengers huddled together for warmth', 'bringing a shower of rain in'</li> <li>• the horses are also described as 'dispirited' in their journey</li> <li>• the uneven roads make the journey even more uncomfortable and frightening: 'coach creaked and groaned', 'sank into the ruts', 'they had no breath left in their bodies'</li> <li>• the journey would have been more uncomfortable having an irate passenger amongst them who also drenches them with rain when he opens the window.</li> </ul> <p><b>Choice of language:</b></p> <ul style="list-style-type: none"> <li>• the weather is personified to emphasise the dull heavy atmosphere: 'pallor of a winter evening', 'cloaking them'</li> <li>• alliteration emphasises the bleak conditions: 'clammy cold', 'soft spattered', 'constant complaint'</li> <li>• onomatopoeia conveys the uncomfortable noises heard during the journey: 'splodge', 'cracked', 'creaked', 'groaned', 'crash'</li> <li>• the movements of the coach and the wet seat are vividly described using similes: 'like a drunken man', 'like a splodge of ink'</li> <li>• the hyperbole expresses the man's frustration: 'they would all be dead'</li> <li>• the tone is one of discomfort and unease for the passengers, driver and the horses</li> <li>• the mood is made even more unbearable with the man 'one old fellow' who made 'constant complaint'.</li> </ul> <p><b>Structure and form:</b></p> <ul style="list-style-type: none"> <li>• the third person narrative gives a vivid description of the journey</li> <li>• a simple sentence introduces the scene and simple statements provide emphasis: 'It would be dark by four'</li> <li>• the narrative provides the reader with a range of perspectives. The first paragraph describes the weather; the second the driver and horses; the third the coach; and the fourth the passengers.</li> </ul> <p>Accept any valid responses.</p> <p><b>Reward a clear personal response, provided this is well supported from the text.</b></p>

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>



## Section B

Question Number	Indicative content
3	<p>Examiners should be alert to a variety of responses and should reward points which 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>These examples are suggestions only.</p> <p><b>War Photographer</b></p> <ul style="list-style-type: none"> <li>• powerful images of war are on the photographer's 'spools of suffering'</li> <li>• the simile 'as though this were a church' describes the atmosphere in the darkroom</li> <li>• powerful images are conveyed through the use of alliteration: 'priest preparing', 'Sunday's supplement', 'between the bath and pre-lunch beers'</li> <li>• the onomatopoeic 'slop' provides powerful reality to the image production process</li> <li>• 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</li> <li>• reference to powerful images of war, such as Nick Ut's photograph of Kim Phuc running naked with other fleeing villagers following a napalm attack: 'running children in a nightmare heat'</li> <li>• 'black-and-white' photographs are often considered the most powerful for images for war</li> <li>• the use of contrasts, such as the photographer's emotions from being impassive to the description of his hands 'which did not tremble then/though seem to now' and the contrast of 'Rural England' with the horrors of war</li> <li>• the parallel between the physical development of the photograph in the solution with the content: 'a half-formed ghost' of the dying man</li> <li>• there is a sense of anger and bitterness in the final stanza as the 'editor will pick out five or six' from all of the suffering captured</li> <li>• the simple ending is effective and provides a powerful image: 'earns his living and they do not care'; the reader does not know whether 'they' are the readers, victims or war photographers.</li> </ul> <p><b>The Tyger</b></p> <ul style="list-style-type: none"> <li>• the power of the tiger is conveyed through its beauty and capacity for violence: 'burning bright', 'fearful symmetry', 'deadly terrors clasp'</li> <li>• the poet is in awe of the tiger's creator and admires its powerful artistic beauty: 'symmetry'</li> <li>• the tiger is given power through the metaphor of 'burning bright'</li> <li>• powerful images convey the creator: 'immortal hand or eye', 'did he smile his work to see?'</li> <li>• a list of questions builds up the feeling of awe for the creator</li> <li>• the metaphor and powerful images of the blacksmith: 'What the hammer?', 'What the anvil?' convey the strength of the creation</li> <li>• the powerful alliteration of 'began to beat' is effective as it</li> </ul>

represents the sound of the beating of the heart

- the powerful image is conveyed through the regular hammering beat
- the penultimate stanza contrasts the creation of **the gentle 'Lamb'** with that of the terrifying 'Tyger'. Reference may be made to the 'Lamb' symbolising Jesus Christ
- the final stanza repeats the first except for one word change 'could' to 'dare', which acknowledges the creator's fearlessness in letting such a force loose.

Accept any valid responses.

**Reward a clear personal response, provided this is well supported from the text.**

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	Indicative content
4	<p>Examiners should be alert to a variety of responses and should reward points which 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 selection, it is not possible to indicate content for the second except in generic ways.</p> <p>These examples are suggestions only.</p> <p><b>Telephone Conversation</b></p> <ul style="list-style-type: none"> <li>• the landlady 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</li> <li>• the speaker imagines what the landlady is like from the sound of her voice: 'Lipstick-coated', 'long gold-rolled/Cigarette holder'</li> <li>• emphasis of colour contrast highlights the woman's prejudice: 'Are you dark or very light?'</li> <li>• the landlady is insensitive in her questioning and 'clinical responses' shock the speaker and the reader</li> <li>• the speaker sarcastically refers to the landlady's 'good-breeding'</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> <li>• the behaviour of the landlady reduces the man to a feeling of shame following his 'ill-mannered silence'</li> <li>• comical exaggeration demonstrates the woman's reaction has made the speaker lose his patience: 'has turned/My bottom raven black'</li> <li>• the landlady slams the telephone down on the speaker 'on the thunderclap/About my ears'.</li> </ul> <p><b>The second poem</b></p> <p>The poem chosen must be one in which how different people behave is a significant theme, such as: <i>Once Upon a Time</i>, <i>La Belle Dame sans Merci. A Ballad</i>, <i>Poem at Thirty-Nine</i> or <i>My Last Duchess</i>, but reward all valid choices.</p> <p>Accept any valid responses.</p> <p><b>Reward a clear personal response, provided this is well supported from the text.</b></p>

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>