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## Mark Scheme (Results)

January 2019

Pearson Edexcel International GCSE  
In English Literature (4ET0)

Paper 2: Unseen Texts and Poetry Anthology

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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.

### Assessment Objectives: 4ET0/02

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

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

<p>Question Number</p>	<p>How does the poet present feelings about money 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>
	<p>Indicative content</p>
<p><b>1</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 simply to list literary devices.</p> <p><b>The poet's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>• the poem tells the story of a wealthy man who, despite his fortune, is full of sadness and self-pity; he claims that wealth 'won't buy happiness'</li> <li>• the 'store of gold' is 'hoarded' and is described as 'a section of the earth' in order to emphasise the amount; the gold could be literal or metaphorical</li> <li>• the wealthy man owns a 'mansion' that is described as 'big and warm'. The man is obsessed with gathering more money, even though he 'couldn't count his worth'</li> <li>• the man is described to be 'frowning, cross and very glum' if he does not add to his hoard every day</li> <li>• the man describes what money cannot buy, such as 'peace of mind', a clear conscience or the ability to 'make sorrow disappear'; the reader is not told why the man is so unhappy or why he has a guilty conscience</li> <li>• the poem suggests that money does not buy happiness for the hoarder, but money well spent will bring comfort and joy to others. Sympathy is created for the child who is described as being 'hungry' and 'little', but has a 'twinkling eye' once fed. The 'old man' is described as having to travel a long and difficult journey 'Across the hills' only to die in a poorhouse</li> <li>• the narrator describes the friend's advice to the man, suggesting that by giving to charitable causes or a 'brother in distress', he will find true happiness and 'live content'.</li> </ul> <p><b>The poet's choice of language</b>          Reward all relevant examples of language and comments on its effectiveness, e.g.:</p>

- the language is simple and conversational; the poet frequently uses contractions, which provide a relaxed and informal tone to engage the reader ('He'd', 'couldn't', 'won't')
- hyperbole suggests that the man's 'store of gold' is 'a section of the earth' and that he 'couldn't count his worth', to emphasise the vast amount of money that this person has
- the use of direct speech tells the reader what the wealthy man thinks, providing the reader with a range of perspectives
- the wealthy person is full of self-pity ('Ah, me')
- metaphors are used to describe what money cannot do ('It cannot purchase peace of mind nor make conscience clear')
- the friend uses imperative verbs to instruct the wealthy man ('Go, take ...', 'Go, feed ...', 'Go, help ...'); the use of the triplet emphasises what good the man's money could do
- a sense of empathy is created in both the reader and the hoarder for the 'hungry little child' and the 'brother in distress'; the dash is used to give time for the speaker to give an example of how the wealthy man could help an 'old man' who is to die in a 'poorhouse far away'.

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

- the poem is a parable, telling a simple story to illustrate a moral or spiritual lesson
- the poem is written in six quatrains of rhyming couplets, perhaps reinforcing the moralistic quality of the poem
- there is a regular rhythm with fourteen syllables per line; it is written in a traditional ballad form telling the reader a story
- the wealthy man and friend in the poem remain anonymous, but the simple message could relate to anyone
- the poem provides advice from a friend to someone who is unhappy despite his wealth.

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 boys' reactions to the discovery of money in this extract.</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• the writer's descriptive skills</li> <li>• the writer's choice of language</li> <li>• the writer's use of structure and form.</li> </ul> <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><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>• the writer describes how heavy the money is and how it takes both of the brothers to carry it back home: 'it needed two of us'</li> <li>• the brothers have differing views: Anthony wants to keep the money a secret, but Damian wants to 'spread it all out' for his father to see</li> <li>• the writer gives clues to the relative ages and sizes of the brothers with Anthony being older, taller and wiser: 'I had to ask him what tax was'; Damian is 'almost as tall' as the first pile of money, whereas the highest pile of money reaches 'Anthony's eyebrows'</li> <li>• a paragraph describes in detail how the boys count and stack the money and the methods they use to try to establish how much is actually there; eventually they stack the money in batches of 'a thousand pounds'</li> <li>• the younger brother calls the stacking of money 'Cash Jenga', which they then play every night for a week.</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>• hyperbole is used to emphasise the weight and quantity of the money: 'More money than we could carry', 'The room filled up with notes'</li> <li>• a dash is used to create a short pause; Anthony realises that he must clarify how much the father could be taxed: 'At 40 per cent – that's nearly half of it'</li> <li>• throughout the extract, a range of verbs conveys the boys' actions: 'carry', 'spread', 'tipped'. When the boys stack the money, the verbs are repeated: 'picked up', 'put it crossways', to emphasise the huge amount of money and how much time it took to count it</li> </ul>

- a sense of humour is portrayed when Anthony suggests that God would have sent his father 'a cheque in the post' if he had wanted him to have the money. Humour is also apparent when Damian suggests that 'Cash Jenga is a great game if you can afford it'
- numeric values are used and these are often in tens or multiples of tens: 'our ten times table', 'After ten minutes', 'piles of a hundred', 'piles of a thousand'; the numbers get bigger as full realisation dawns of how much money there is. There is a sense of wonder at the sheer number of pounds and a glorying in the even greater number of pence
- the use of contractions supports the friendly, conversational and informal tone between the brothers: 'mustn't', 'he'd', 'they'd' and others.

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

- the narrator, Damian, speaks directly to the reader ('Think of that'), which engages the reader with the adventure and growing excitement; the use of an aside provides the narrator's innermost thoughts; 'It was hard to argue with that'
- the dialogue between the two brothers demonstrates Damian's immaturity and innocence: 'I had to ask him what tax was'
- the brief question ('Why not?') and answer ('Tax') provide a sense of urgency and secrecy
- very short sentences help to convey the growing sense of excitement, particularly when the boys stack the money: 'That's 229,370 pounds.', 'Then Anthony.'
- the extract begins and ends with the narrator addressing the reader.

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>

## Section B

Question Number	<p>How do the poets convey a sense of sympathy for characters in <i>Half-past Two</i> and <i>A Mother in a Refugee Camp</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><b>Half-past Two:</b></p> <ul style="list-style-type: none"> <li>• the poem begins 'Once upon a ...', suggesting the poem tells a story, just like a fairy tale</li> <li>• a sense of sympathy is created for the child. The poet presents childhood as innocent and confusing; the child does not understand time and is forgotten by the teacher: 'I forgot all about you'</li> <li>• the child is described as being scared of authority: 'too scared at being wicked to remind her'</li> <li>• the repeated use of capitalisation in 'Something Very Wrong' suggests that the teacher has made the child believe that it must have been serious, but the child is unaware of what he has actually done. This adds humour and evokes more sympathy for the child</li> <li>• the use of parenthesis provides the reader with additional information, the background of the situation and an adult viewpoint</li> <li>• compound words provide an innocent view of time in childhood: 'Gettinguptime, timeyouwereofftime'</li> <li>• the clock is personified to emphasise the child's young age: 'the little eyes', 'two long legs for walking'</li> <li>• a strong awareness of sensory images is an important feature of childhood: 'smell of old chrysanthemums', 'silent noise'</li> <li>• the oxymoron 'silent noise' conveys the child's acute awareness of the silence</li> <li>• the dialogue in italics emphasises how the child had been forgotten: '<i>My goodness, she said</i>'; the teacher shows some sympathy for the child. The adult viewpoint with the use of the word 'scuttling' lessens the teacher's importance</li> <li>• the child never forgot not 'knowing time', but it is described as an escape, so it is not an unpleasant experience: 'He escaped into the clockless land for ever'</li> <li>• the reader is left feeling some empathy with the child.</li> </ul>

### **A Mother in a Refugee Camp:**

- a sense of sympathy is evoked for both mother and child. The poet makes a distinction between this mother and the others in the camp who 'Had long ceased to care, but not this one'
- there is an emphasis on the mother's loving care, saying she is more tender than the 'Madonna and Child', using an iconic religious image; the Madonna's child was also destined to die
- the picture of the camp is very visual and graphic, describing the 'unwashed children' and their terrible afflictions, emphasised by the use of plosives: 'ribs', 'bottoms', 'labored', 'Behind blown-empty bellies', evoking sympathy for all of the children
- the mother is presented as being aware of her son's fate and her 'tenderness' is demonstrated, but she conceals her grief through her 'ghost-smile between her teeth'; the reader sympathises with the mother and her grief. The use of 'ghost-smile' and 'hair left on his skull' also hints at the coming death
- there is a contrast between life now in the camp and life as it was before: the mother cares for her son in terms of practical actions, such as bathing him and combing his hair; the concluding simile ('Like putting...') demonstrates that her 'little daily act(s)' will continue after his death
- the poet suggests that this maternal love survives under such desperate conditions and manifests itself in small everyday actions
- the poem is structured in free verse and is in one stanza, perhaps reflecting the spontaneous flow of thought to present the mother and her actions, which is also emphasised through the use of enjambement
- the use of ellipses signals different times and focal points during the observation of the mother with her dying son.

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 thoughts about society in <i>Prayer Before Birth</i> and <b>one other</b> 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>Prayer Before Birth</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>Prayer Before Birth:</b></p> <ul style="list-style-type: none"> <li>• the monologue conveys the unborn child’s thoughts about the society he will be born into; the unborn child pleads with God for protection in life throughout the prayer. The thoughts about society vary in nature, ranging from physical ill-treatment in stanza two to the emotional, mental and moral corruption of the child himself in society</li> <li>• repetition is used at the beginning of each stanza to emphasise the unborn child’s situation: ‘I am not yet born’ and to introduce different aspects of society</li> <li>• the unborn child wants to be surrounded by nature and craves nature’s company in life: ‘grass to grow for me, trees to talk / to me, sky to sing to me’, rather than being exposed to the evils in society; stanza three highlights the unborn child’s wishes and looks to the restorative powers of nature and the ‘white light’ for guidance</li> <li>• the unborn child asks God for ‘strength against those’ who could corrupt life. The unborn child would prefer to die, rather than be born and exposed to society’s dangers or be driven to commit evil himself</li> <li>• alliteration and assonance emphasise the horror, menacing threats and ridicule the child will face: ‘tall walls wall me’, ‘with wise lies lure me’, ‘lovers laugh at me’</li> <li>• the metaphorical ‘cog in a machine’ and the simile ‘like water held in the / hands would spill me’ suggest a fear that society will rob him of his identity and he desires the ‘strength’ to be independent in life</li> <li>• rhyme is internal, and linked to repetition: ‘tall walls wall me’, ‘hither and / thither or hither and thither’, which reflect his powerlessness</li> <li>• the stanza shapes are distinctive with an opening plea followed by a detailed list, which builds in pace as the lines progressively become more indented and shorter, perhaps mirroring his lack of control</li> <li>• the final short line shows his desperation in the face of what society might do to him: ‘Otherwise kill me’.</li> </ul>

**The second poem:**

- the poem chosen must be one in which thoughts about society are a significant theme, such as: *If*, *Telephone conversation*, *Once Upon a Time*, *War Photographer* or any other appropriate poem from the collection.

**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>