

Write your name here

Surname

Bleddyn

Other names

William Joseph

**Pearson Edexcel
International GCSE**

Centre Number

3 4 7 3 5

Candidate Number

9 1 0 3

English Literature

Paper 1: Poetry and Modern Prose

Tuesday 22 May 2018 – Morning
Time: 2 hours

Paper Reference

4ET1/01

You must have:

Question Booklet and Booklet of poems from Part 3 of the Pearson Edexcel International GCSE English Anthology (enclosed)

Total Marks

83

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question from Section A, **ONE** question from Section B and **ONE** question from Section C.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 90.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Copies of the *Pearson Edexcel International GCSE English Anthology* may **not** be brought into the examination.
- Copies of the texts studied may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

P54701A

©2018 Pearson Education Ltd.

1/1/1/1




Pearson



A large rectangular area with a solid black border, containing 25 horizontal dotted lines for writing.



Lined writing area with horizontal ruling lines.





A large rectangular area with a solid black border and a dashed line on the left side, containing 25 horizontal dotted lines for writing.



(Total for Question 1 = 20 marks) **13**

TOTAL FOR SECTION A = 20 MARKS



Lined writing area with horizontal ruling lines.



Lined writing area with a dashed left margin and horizontal ruling lines.



Lined writing area with horizontal ruling lines.





A large rectangular area with a solid border and horizontal dashed lines, intended for writing.



Handwriting practice area with 20 horizontal dotted lines.

TOTAL FOR SECTION B = 30 MARKS **30**





A large rectangular area with a decorative border and horizontal dotted lines, intended for writing or drawing.





A large rectangular area with a solid black border and a dashed line on the left side, containing 25 horizontal dotted lines for writing.





A large rectangular area with a solid black border and rounded corners. The interior is filled with horizontal dotted lines, providing a guide for handwriting practice.



Lined writing area with horizontal ruling lines.





A large rectangular area with a solid border and numerous horizontal dotted lines, intended for writing or drawing.



Lined writing area with horizontal dashed lines.



Lined writing area for Section C.

TOTAL FOR SECTION C = 40 MARKS **40**
TOTAL FOR PAPER = 90 MARKS



in lines 21 and 22, which reflects the excitement of the child upon being able to get what it is they desire; the shoes.

The tone is that of a typical narration from the perspective of a child. There is use of hyperbole in the negative impacts of not having the shoes, as the child says 'it was ruining my life not to have them', representing a cling to the item. The tone does change throughout the piece though, being fairly impassive in the first stanza, to very biased and full of desire in the second, to being satisfied in the third, and then the final tone of personal and arguably naive resolution and conviction in the final stanza.

In the first stanza, there is a simplicity in the first clause, that conveys an almost nonchalance, as it was ultimately inconsequential, despite it being hyperbolically described with the use of the compound noun. However, this compound noun is affective in both allowing the reader to understand the speaker, due to the relatable imagery, and the fact that the argument resulted in such a statement shows how much the shoes meant to the speaker.

The speaker falls in love with the shoes immediately, using the plosive 'p' sound in line 5 to draw attention to them, and sibilance in lines 7-10, further drawing attention to them, and creating a theme of almost magical properties of the shoes.

The mother quickly denies the child the shoes, as shown through the direct speech in separated sentences, that both force the reader to assimilate, and show the importance of the words to the child, as they are able to quote them directly.

Perhaps the epitome of the importance of the shoes is shown in the child's description of their dream, in which the shoes were an important feature. This notion of them appearing in the sub-conscious desires of the child show how highly she



valued them, metaphorically describing how they 'made footsteps in [my] mind', consuming her thought process. The use of the alliteration in 'dance dust' also helps to add a somewhat magical quality to the shoes.

Most 'rows' between children and parents resolve overnight, but not in this case. The shoes were so important to the child that the next day, the obsession continues. The first sentence the child says in the next stanza is 'This morning they were mine', as though that is the only thing in the world that matters to her.

Once the child had received the shoes, they wore them exclusively, describing in depth how they walked (the repetition of walking conveys a sense of continuation of contentment with the shoes, and how the child feels like they could wear them forever) 'to the bus stop' and 'the whole length of the street' whilst wearing them, elucidating the impression that they are truly content with them, and have even further desires; to wear them to school. This naive statement causes the reader to understand the real importance of the shoes to the speaker, and how they 'don't care' about the 'thousand furious times' which their mother will tell them no, and the potential consequences of pushing it too far. The nonchalance regarding this hyperbolic and personified statement shows how the child's care lies just with the shoes, and the prospect of wearing them.

To conclude, the importance of the shoes is highlighted via the in depth description of the shoes, particularly in the dream, and relentless nature in which the child incessantly mithers the mother, the hyperbolic language that conveys the idea of not being able to live without the shoes, the resolve in the wearing of them, and the free verse and enjambment promoting the childlike excitement and scattered thought



process when describing the shoes, contrasting with the simple, short sentences that are used when describing any detail that isn't linked to.



2. Both of these poems deal with the theme of identity. However, they are approaching the idea from quite different angles. First of all, Bhatt is dealing with a more personal issue of losing her identity because at the time of writing, she was living in the USA, a place in which her native tongue, Gujarati, was not spoken. She fears she is losing touch with her 'mother tongue', and it is being pushed away by having to speak English, a language which she can speak fluently, but doesn't truly 'understand' in the way in which one understands their native language. On the other hand, Agard is writing in response to the discrimination that he feels because of his race, being mixed race as his mother was Portuguese, and his father was from the Caribbean. This is less of a personal crisis, and more of a direct address towards problems that society creates for people like him, he is writing with the purpose of impacting society. It is also notable that both of these pieces involve the use of another language/dialect. Creole is used in *Half-Caste*, an act of defiance from Agard, and creates a sense of pride in the context of performance, when combined with the accent; Gujarati is used in *SFMT*, to show that it is this language in which Bhatt dreams, and thus truly identifies with.

Because of this difference, the perspectives of the poems differ in some ways, but are also similar in some ways. *Search For my Tongue (SFMT)* is a dramatic monologue, directly addressed to us the reader. Similarly to this, *Half-caste* is a piece of performance poetry, also addressed to the reader. However, the former is addressed in a way which is more of an invitation to empathise, and to try and understand what she has to go through, whereas *Half-Cast* is far more assertive, causing the reader to question their morality and whether they themselves partake in the racism which Agard is describing.



SFMT is written in free verse, to promote a more conversational tone to the poem, mirroring the thoughts and mental processes of Bhatt herself. It is unusual in the way that it has a stanza in Gujarati, followed by a translation of it. This is done so that following the first stanza, in which Bhatt is trying to convey her struggles in dealing with her problem, and promoting a sense of pathos, the reader can (assuming they cannot speak Gujarati) truly feel what it is like to be faced with a foreign language as oppose to our 'mother tongue', vastly strengthening the sense of alienation that she is trying to promote. Half-Caste is also written in free verse, as is typical of performance poetry, as it allows the performer to more freely express the poem in the way they want. The first stanza is very short, and acts as an opening challenge to the listener almost instantly due to the shocking nature of the satirical frankness of Agard. Throughout the rest of the poem, this challenge is repeated many times, we are asked four times to explain ourselves, reinforcing the relentless nature of Agard's questioning. The second stanza deals with more abstract metaphors and imagery relating to being 'half-caste', but the final stanza is far more personal, relating directly to Agard and his body features, and the listener and their body features, leaving a rather unsettling and challenging tone in the air at the end, that will stay with the listener and truly make them think. This idea of nonconformity through structure is also strengthened by the inclusion of unorthodox punctuation such as dashes, that symbolise a pause for assimilation.

As mentioned earlier, the tone of these two pieces are rather different, due to the nature of the problems being dealt with within the poem. Agard is far more assertive, whereas Bhatt is calmer, and focuses more on imagery to help the reader understand her problem.



There are many devices that both of these poems use, but sometimes for different effects. For example, enjambment is used in both of these poems; in SFMT it is used to mirror the notion of Bhatt's thinking process being continuous, whereas in Half-Cast it is used to build up an almost intimidating momentum, allowing the performer to be in control of the pace, and thus the intensity of the impact upon the listener.

Both of these pieces also use imagery and metaphors to create a more vivid description of what they are describing, but with slightly different motives. Bhatt uses the extended metaphor of the physical tongue representing the ability to speak a language, and the conflict between different parts of identities, using descriptive language such as 'rot and die in your mouth until you had to spit it out' in the aim of creating the impression of revulsion and the forceful removal of a part of her identity. Her dream naturally occurs in Gujarati, promoting the idea that it is this language with which she truly identifies, and comes to her naturally, and the description of the tongue growing back 'moist' with 'strong veins' furthers the reader's ability to visualise the intangible process of identity shift, equating it to a physical process. There are also far more positive connotations with the lexical field used in this dream, with 'bud' relating to a blossoming flower, compared to the aforementioned revulsion in 'rot and die'. Although this sort of powerful imagery is used in Half-Caste, it is with the motive of conveying the idea that racial prejudice is completely stupid. Agard likens his composition of genetics to Tchaikovsky writing a symphony that included both white keys and black keys. This mixture is present in virtually all musical pieces, as only 2 keys have exclusively white notes that are diatonic. This, when combined with the comparison to Picasso's paintings using a mixture of colours, and the fact that 'England weather nearly always half-caste' (particularly striking as it relates directly to the country in which some of the racism is occurring),



causes the listener to realise that the fundamental premise behind racial discrimination is ridiculous, and mixtures of things are a positive, not a negative. Without mixture, weather would be boring, paintings would be boring, and music would be boring. This drawing upon three senses; touch, sight, hearing respectively magnifies the immersion of mixture that we find ourselves within.

Because Half-Caste is a performance poem, it places a large focus upon phonetic devices. There is frequent repetition, as mentioned earlier, that aims to incessantly drill Agard's main points, not allowing the listener to forget. There is also frequent use of assonance, such as in lines 39 and 40, which is also a rhyming couplet. These two factors make the message come across more sharply to the listener. There isn't this same focus on phoneticism in SFMT. However, there is use of devices such as sibilance in lines 31-33, which convey the regrowing of the tongue, and the smooth nature of the replacement.

The ending in SFMT is a positive when, that sees Bhatt rediscover her identity which she values so highly, and had fears that she had lost. Quite contrary to this, the ending of Half-Caste is extremely satirical, and directly addressed to the listener, imposing an almost patronising challenge in its assumption that the reader definitely does discriminate, leaving them quite unsettled, but fulfilling the very purpose of the poem; to challenge racism.



6. *Of Mice and Men* is set in 1930s Dust-Bowl America, following the 1929 depression. Because of this depression, many men had to leave their families and travel West to California and fertile land such as the Salinas valley, to become an itinerant worker on ranches. This sort of occupation was an intrinsically lonely one, with men constantly moving around from ranch to ranch, mitigating the possibility of ever developing a meaningful friendship. This idea of people moving away is shown quite early on, with Whit's reference to Bill Tenner, a 'hella nice fella'. From this, we can infer that Whit and Bill were close, but, like all friendships, it was doomed with transience.

It is first important to note the setting of the novella; just outside of 'Soledad', which is the Spanish word for solitude. This detail immediately implies the idea of loneliness within the context of the story, and how it surrounds the workers, and is inescapable.

There are a few exceptions to the rule of everyone being lonely; most notably George and Lennie, but also Candy and his Dog.

When George and Lennie are first introduced to us, they are described very differently, with George having 'defined features', and Lennie being 'shapeless of face' who is likened to a 'bear', in comparison to George's unremarkable physique in terms of height and build. This physical contrast, when combined with the later discovered mental contrast would lead one to believe that two people who are so different would make unlikely companions. However, it is these differences that define the friendship, and strengthen it, causing George to manifest himself as a paternal archetype who is responsible for Lennie, looking after his ticket, telling him to 'stop drinking', reprimanding him for killing the mouse, and so on. This sort of relationship did take a while to establish though, and we are told about how Lennie



was almost imposed upon George at the death of 'Aunt Clara', and to begin with, George would take advantage of Lennie and his forgiving nature, pushing him into rivers and showing off just because he knew that there would be no repercussions. However, the moral growth shown by George caused the relationship to develop into something much deeper. They both value each other highly, believing it is their friendship that makes them so different to everyone else ('Cause I got you, an I got you'), and even though sometimes George hypothesises about life without Lennie, saying he could 'get along nice and easy', this is more of a habitual excuse, shown in his admission to Slim that 'it is nice to go around with a guy'.

No one else really seems to understand this friendship, and George is immediately asked 'what stake' he has in Lennie, as the boss can think of no reason why two men would 'string along together' other than with an exploitative motive. This lack of understanding and empathy that characterises the typical ranch worker comes with Carlson's last line 'what'ya s'pose is eatin them two', as he simply cannot understand why George would be upset at Lennie having to be killed.

Despite the strength of this friendship, Steinbeck foreshadows quite early on with the incrementally increasing idea of death and its direct link to Lennie, that it will not work out and their American Dream will not become a reality, causing George to ultimately end up alone, like everyone else, exuding the idea that in such times, itinerant workers couldn't be close with anyone. George killing Lennie is the ultimate gesture of respect, foreshadowed by Candy's expressed regret that he let someone else kill his dog, his companion. George understands that Lennie would be cruelly treated by Curley, who wanted to deal with Lennie himself, and thus shoots him in the back of the head in a moment in which Lennie is truly happy, thinking about the 'alfalfa' and 'tending the rabbits'. It is notable that 'the hand' is described to pull the trigger, not



'his hand'. This use of almost synecdochal language conveys how hard it was for George to kill his best friend. This killing completes the cyclical nature of the novella, as it ends in the same place at the same time of day as it starts, but the heron has now killed the snake'. This cyclical fulfilment of a foreshadowed prophecy-esque event reinforced the inescapability of loneliness.

Comparable to this relationship is that of Candy and his dog. Candy is an 'old swamper' who has been working at the ranch for a very long time, and lost his arm in a working accident. His dog is his best friend and Candy seems happiest when reminiscing about how he was an 'amazing sheepdog' who he has had 'since he was a pup'. Once again, this companionship is not understood by Carlson, Steinbeck's portrayal of a typical itinerant worker, and all Carlson can think about is how the dog 'stinks up the place', and thus promotes the idea of the dog being killed. His sympathetic ignorance shows itself in the way in which he gestures the shooting of the dog, cleans his gun right in front of Candy, and suggests that the dog can simply be replaced by one of Slim's pups. Although Candy appeals to Slim, who had 'undertones not of understanding, but wisdom beyond understanding', it is in vain, as Slim sides with Carlson, although is more sympathetic, showing his greater emotional understanding that separates him from the typical worker.

On the other end of the spectrum of loneliness lie characters such as Crooks and Curley's wife, both of whom feel as though they have nobody in their life to whom they are close.

Crooks is first described as 'the negro stable buck', and it is because of this skin colour that he is discriminated against (despite being skilled at his job, good at horseshoes, and a 'nice fella'), separated, and thus lonely. He lives away from the



bunkhouse, in the barn, and sleeps on a 'rectangle of straw with a blanket flung over it'. He is only allowed into the bunkhouse at Christmas, and even then he is merely entertainment, being forced to participate in fights. When Lennie first tries to enter the barn, Crooks, becomes relatively aggressive and protective, saying 'ain't nobody got no right here except me', thus putting on a facade that is the product of the imposed isolation and its resultant loneliness. This lack of social contact and the impacts it has upon an individual in terms of bitterness and resentment can be seen in the way 'his face delighted at his torture' of Lennie, in suggesting that George mightn't return, and how Lennie would be sent to the 'booby hatch'. However, he later opens up, describing how 'a guy goes nuts if he ain't got nobody', and there is even a lapse in his cynicism about 'ever' man having a piece of lan' in his head', by allowing himself to be drawn into the American Dream, willingly offering to 'len' a hand'.

Curley's Wife is another one of these characters whose personality is a result of disappointment and loneliness. Her marriage with Curley is very young, and she is already dissatisfied, probably as a result of her rushing into the marriage in an attempt to escape her mother, whom she believes hid the letter that would've enabled her to be in 'the pitchers'. She longs for social interaction, and that is why she is so extroverted and forthcoming on a superficial level. She longs for companionship, but, as revealed in Luce's Letter, doesn't know how to get attention other than by being flirtatious and provocative, wearing 'rouged lipstick' and 'thrusting her body forward'. The other men on the ranch (with the exception of Slim, who is confident enough and aloof from the hierarchy and so can have mild interaction with her, but even then, Curley accuses him of being part of Curley's Wife's adultery) avoid her, describing her as a 'tart' who 'already got the eye', and thus 'jailbait'. Interaction with



her would lead in her nominal possessor; Curley, being angry with you, and he has the potential, as the son of the boss, to get you fired. This results in Curley's Wife feeling as though she 'never get to talk to nobody', and is stuck in a position of unhappiness from which the only way to escape is by trying to live her American Dream of being a hollywood star, which she truly believes she could've done as a guy sad she 'was a natural'. However, this is unlikely due to the fact that talkies were coming into fashion at the time, and she is described to have a 'nasal, brittle' quality to her voice. It is more likely that the guy was just taking advantage of her, but she is naive to that.

Slim isn't lonely per say, but even he doesn't have anyone to whom he is very close, despite being very easy to open up to, and can 'take the tone of confession'. This shows that even the more permanent and highly ranked members of the microsocieties are surrounded by impermanence, and cannot get close to anyone.

To conclude, the theme of loneliness is very important in the novella for many reasons. Firstly, it is one of the main results of the itinerant culture, and an innate part of the life, which can be seen by the popularity of card games such as solitaire, and euchre, which only require one person to play. Secondly, because of this normalised loneliness, any companionship that does exist is either not understood, or disrespected/undermined, as is visible twice within the play. Finally, it is loneliness, and the fear of it that defines most of the characters in the play. Their characteristics can be traced back to an inherent loneliness and a desire for more from life. Even George, who had an inseparable partner ends up in the inevitable position of being a lonely itinerant worker, subsisting from day to day, and having life that consists merely of working, eating, sleeping, and preoccupation.



Word Processor cover sheet

Please read the attached notes before completing this form.

| | |
|---------------------------|------|
| Examination series | 6 18 |
|---------------------------|------|

| | |
|------------------|-------|
| Centre No | 34735 |
|------------------|-------|

| | | | |
|---------------------|------|-----------------------|-------------------|
| Candidate No | 9103 | Candidate name | BLESSING, William |
|---------------------|------|-----------------------|-------------------|

Examination for which a word processor was used

| Awarding body | Specification title | Specification entry code | Unit/ component |
|----------------------|---------------------------------------|---------------------------------|------------------------|
| Edexcel | International GCSE English Literature | 4ET1 | 01 |

Comments (if appropriate):

Some questions were answered in the answer booklet.
(Please select the appropriate response)

Yes No

Notes on the completion of the Word Processor cover sheet

Centre:

- **Examination scripts:** Please refer to the relevant awarding body's instructions when completing this form.
- The script **must** be produced in accordance with the regulations in **Chapter 8, section 8.8, of the JCQ publication *Instructions for conducting examinations***. Failure to comply may constitute malpractice which could lead to the disqualification of the candidate.
- The information required in the boxes on the form **must** be correct and complete.
- In the box marked ***Comments*** please indicate whether any problems were experienced with the production of the script which should be drawn to the attention of the examiner.

1. The title of this poem 'Purple shoes' is very short and simple. This magnifies the importance that is placed upon these shoes by the speaker, conveying the idea that the 'Purple Shoes' are the only thing that matter, and exhaustively consume their thought, as there is no reference to the argument, which is a key point of the subject matter and makes up the whole of the first stanza. It shows a predisposition of conviction in the poet's mind, in terms of the want to possess and wear them. The colour of these shoes; purple, also has connotations of royalty, so perhaps as the child saw themselves 'reflected in the shop windows', they felt a sense of importance of majesty that they had been trying to attain for a long time.

The poem is about the discovery of a pair of shoes, and the resultant desire to wear them which led to an argument between the speaker and their mother. Despite this argument, the speaker stayed obstinate and ended up getting the shoes, much to her delight. This position of importance, that materialistic items could assume so quickly, conveys the nature of a slight childish infatuation, which doesn't cease until one gets what one wants.

It is written from the perspective of a speaker, perhaps Rawnsley herself, and is a retrospective account of the prior day's and the same morning's event. This allows the speaker to speak in a manner that can pursue their emotions and desires in greater depth, as they have already been established and refined.

The poem is written in free verse, to parallel the nature of a child's thought process; dealing with things chronologically with one event at a time to create a sense of continuity of and immersion within the storyline, as well as convey the idea that children focus on one thing at a time. There is occasional use of enjambment, such as

